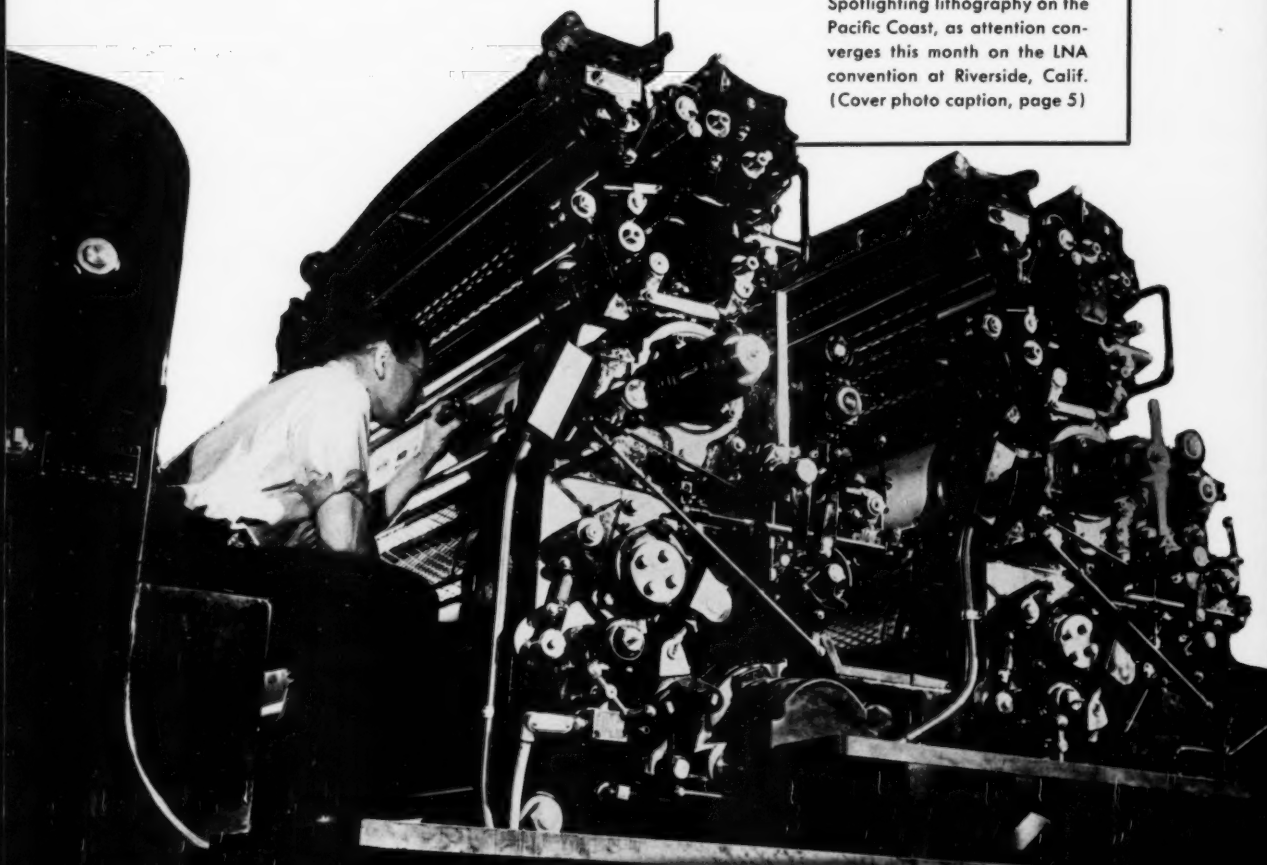


LITHOGRAPHY

ml

WEST COAST ISSUE

Spotlighting lithography on the Pacific Coast, as attention converges this month on the LNA convention at Riverside, Calif. (Cover photo caption, page 5)



Brilliant Dark Red 225FP

Senelith Inks

were the first lithographic inks
made from dyestuffs
treated with sodium tungstate
for better sunfastness
and are still leading
with their outstanding resistance properties

The Senefelder Company, Inc.

"Everything for Lithography"

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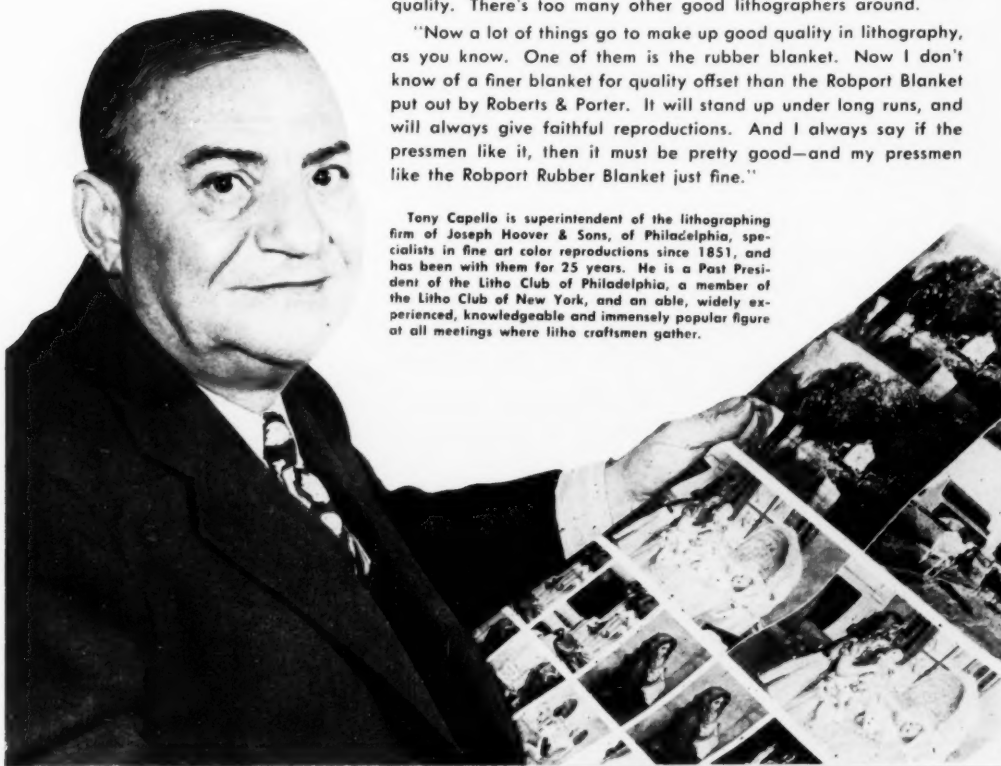
Tony Capello Says.

"For quality offset, use the Robport Blanket"

"We have been turning out fine art color reproductions by lithography at the Joseph Hoover & Sons Company, here in Philly, since 1851. That's about 100 years, lacking a couple, so I'd say our accounts must be pretty well satisfied with our work, wouldn't you? At least they stay with us year after year, and that's a pretty good indication. But they wouldn't stay if we didn't give them quality. There's too many other good lithographers around.

"Now a lot of things go to make up good quality in lithography, as you know. One of them is the rubber blanket. Now I don't know of a finer blanket for quality offset than the Robport Blanket put out by Roberts & Porter. It will stand up under long runs, and will always give faithful reproductions. And I always say if the pressmen like it, then it must be pretty good—and my pressmen like the Robport Rubber Blanket just fine."

Tony Capello is superintendent of the lithographing firm of Joseph Hoover & Sons, of Philadelphia, specialists in fine art color reproductions since 1851, and has been with them for 25 years. He is a Past President of the Litho Club of Philadelphia, a member of the Litho Club of New York, and an able, widely experienced, knowledgeable and immensely popular figure at all meetings where litho craftsmen gather.



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Words that count

EBCO performance



H. L. RUGGLES & CO. PRINTERS

107 North Wacker Drive Chicago 6, Telephone FRanklin 2-0942

February 6, 1949

Printing Machinery Division
Electric Boat Company
445 Park Avenue
New York 22, New York

Dear Mr. Gegenheimer:

We think you will be interested in knowing of our very pleasant experience with our EBCO press and with the courteous, efficient way you have serviced it. Your operator had hardly finished the wire when, due to circumstances beyond our control, we were forced to run a close register, full line coverage, halftone job immediately. We had to take this chance on a newly installed press but the EBCO ran perfectly and took us out of the jam we were in. We shall be eternally grateful for this.

This press has been running on halftone and color work to our entire satisfaction. To say that we are proud of our EBCO is an understatement, actually, it already seems like a tried, true and trusty friend. Mechanically, we do not know how this press could be improved.

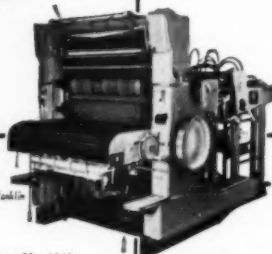
With every good wish, we are

Very truly yours,

H. L. RUGGLES & CO.

Kenneth Ruggles

Kenneth Ruggles
Vice-President



H. L. RUGGLES & CO.

107 North Wacker Drive Chicago 6, Telephone FRanklin

February 28, 1949

Printing Machinery Division
Electric Boat Company
445 Park Avenue
New York 22, New York

Dear Mr. Gegenheimer:

As you know, we are mighty pleased with the performance of our new EBCO press. It has surpassed our expectations in every way. But this "fan letter" is to give you a great big pat on the back for the manner in which you have serviced this press. Not only have you been alert, friendly and cooperative in every instance but what has impressed us most is that there has been no loss of productive time due to servicing. In some way or another you have so arranged your time as to meet our convenience in this respect. So often in the past other outfits have come in and said "Oh, here we are. Now or never. Let's go!" and tie up the press at the worst possible time.

Please accept our many thanks for the friendly spirit of cooperation you have always shown.

Sincerely,

H. L. RUGGLES & CO.

Kenneth Ruggles

Kenneth Ruggles
Vice-President

cc: Charles Harwood

actual testimony of an EBCO press owner!

EBCO service

EBCO

PRINTING MACHINERY DIVISION ELECTRIC BOAT COMPANY

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400 WEST MADISON STREET, CHICAGO 6, ILLINOIS
RUSS BUILDING, SAN FRANCISCO, CALIFORNIA

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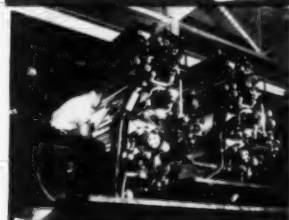
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Modern LITHOGRAPHY *ml*



THE COVER

For this special West Coast issue, we show a scene from the West's newest lithographing plant, the H. S. Crocker Co., San Bruno, Calif. For a story and more photos of the new plant see page 40.



ROBERT P. LONG
Editor

THOMAS MORGAN
Business Manager

Address all correspondence to
254 W. 31st St., New York 1, N. Y.

May, 1949

VOLUME 17, NO. 5

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MODERN LITHOGRAPHY

Reg. U. S. Pat. Office

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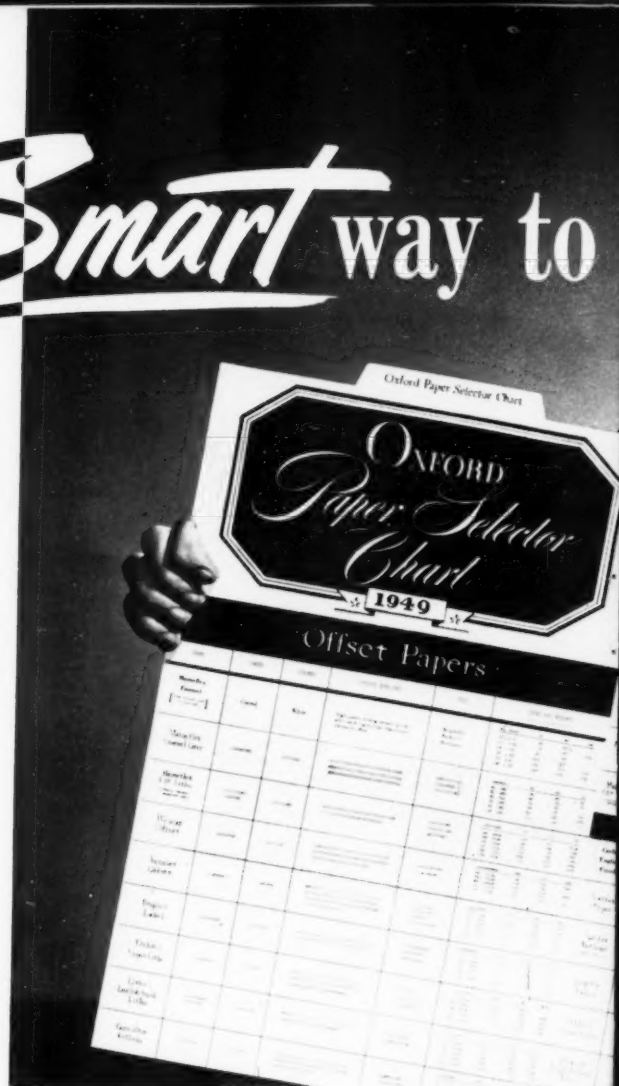
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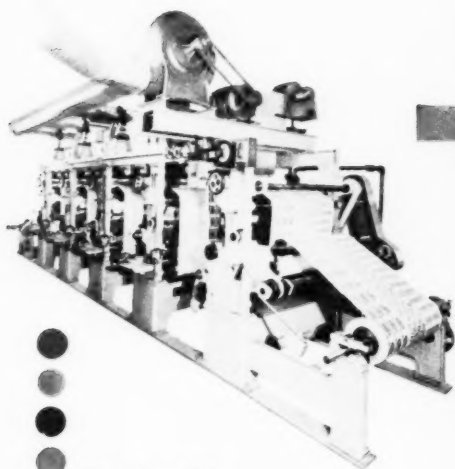


MODERN LITHOGRAPHY, May, 1949

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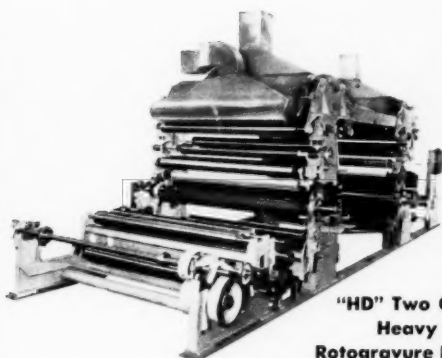
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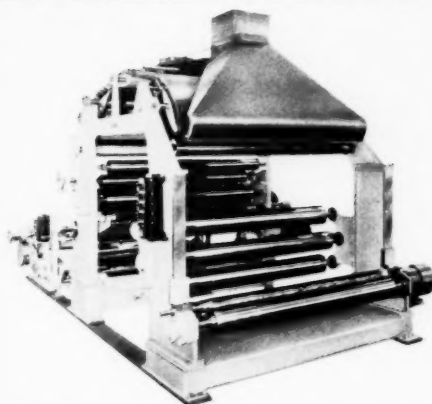
"PA" Four Color Multigravure Press

Built in web widths of 32" and 42". For printing on glassine, cellophane, film, laminated foil, and a wide range of papers. Will print four colors one side, two colors both sides, or three colors one side and one color other side. Operating speeds up to 450 feet per minute. Press comprises four printing units, pull roll with slitters, and center shaft rewind. Rotary sheeter or folder can be added. The "PA" presses are widely used for printing gift wraps, labels, box and candy wraps. Photo shows operator's side and rewind.



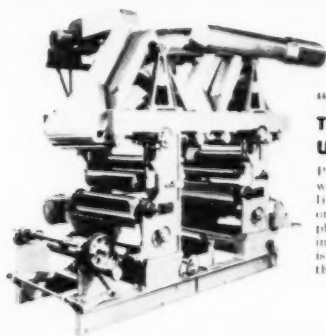
"HD" Two Color Heavy Duty Rotogravure Press

Built in web widths of 56", 62", and 72". For printing two colors one side, or one color on each side of the web. Operating speeds up to 600 feet per minute on paper, tissue, film, laminated foil, and light-weight board. Can be equipped with a folder for magazine and newspaper work. The "HD" presses are used by paper converters for decorated papers, hosiery tissues and bags, cover papers, soap wraps, and other specialties. Photo shows operator's side and unwind roll stand.



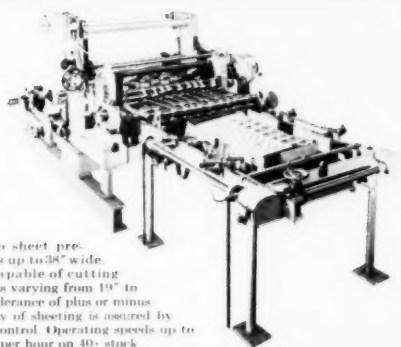
"HD" Single Color Heavy Duty Rotogravure Press

Built in web widths of 56", 62", and 72". For printing on tissue, paper, and light-weight board. Operating speeds up to 1000 feet per minute. An excellent press for printing kraft and similar wrappings. Photo shows operator's side and electrically controlled surface rewind.



"NWP" Two Color Utility Press

Prints maximum web width of 24" and delivers rewind roll only. Ideal for cellophane, paper, and laminated foil. This press is also available in a three-color model.



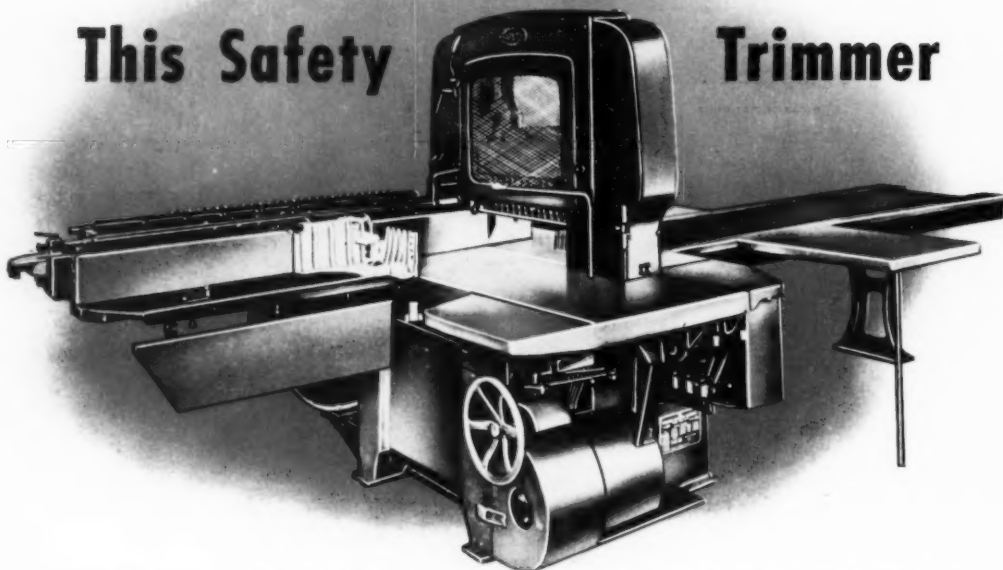
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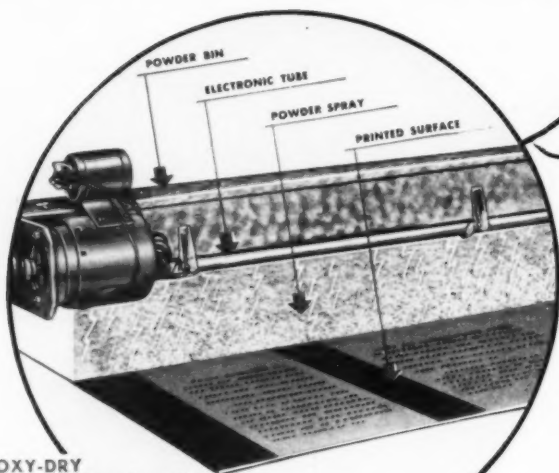
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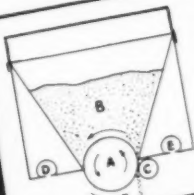
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the paper is instantly dis-
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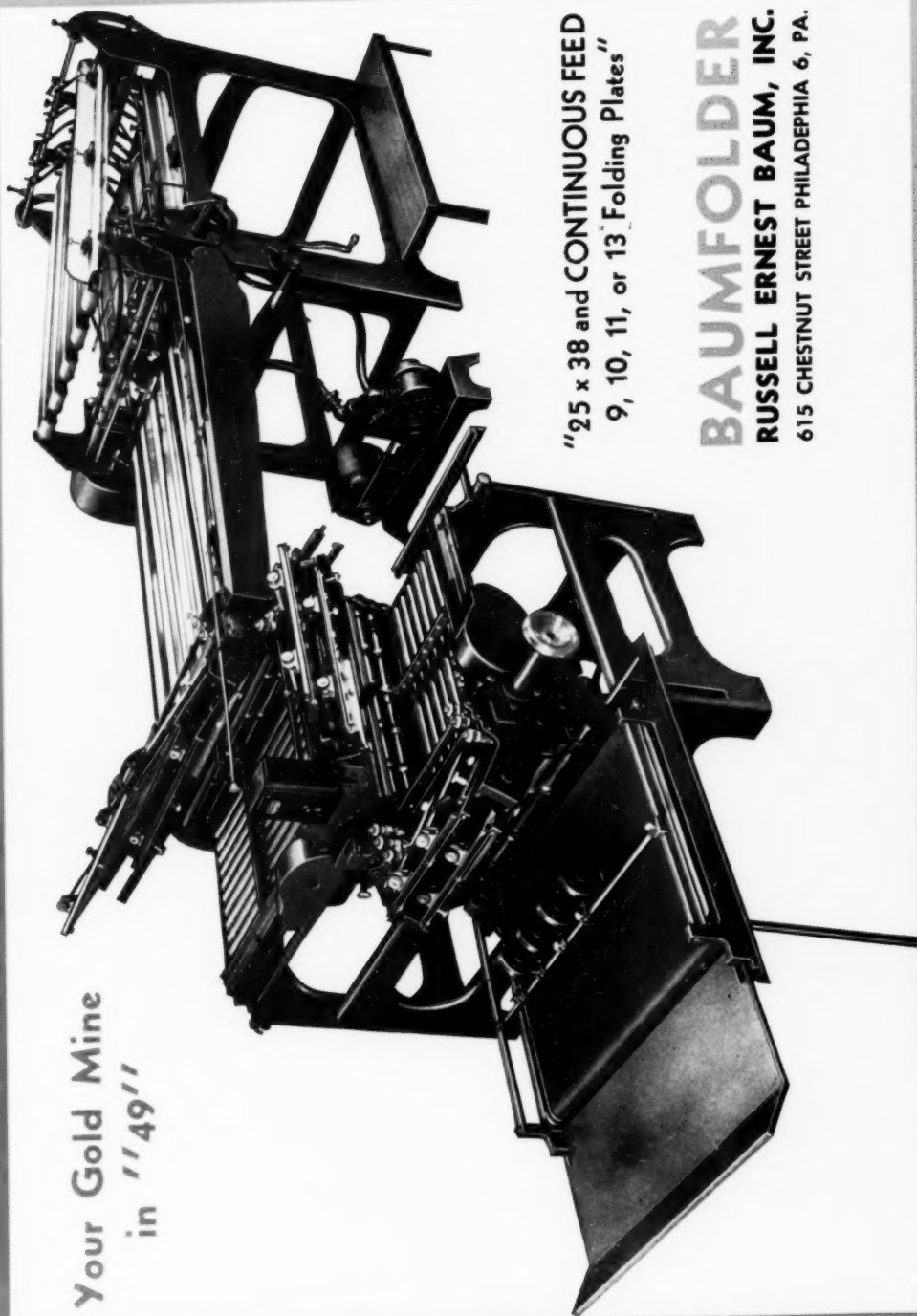
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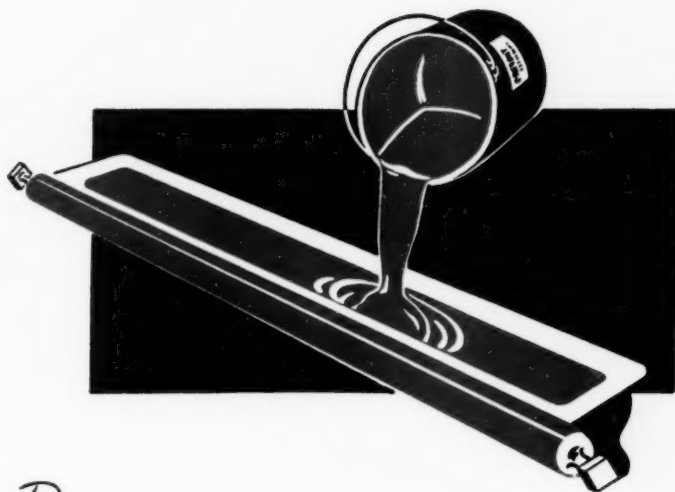


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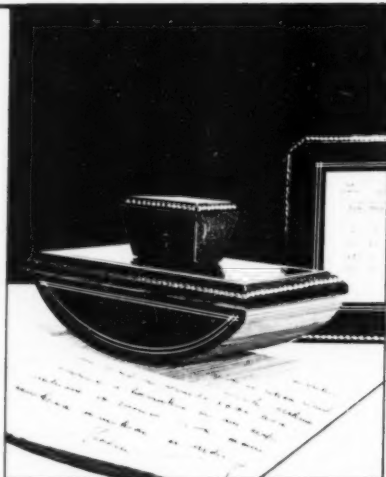
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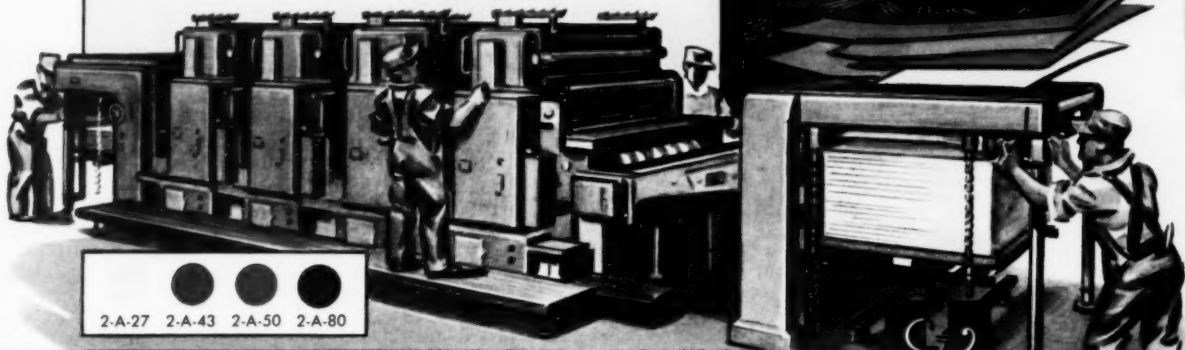
to the members and guests of the

LITHOGRAPHERS NATIONAL ASSOCIATION

attending the

44th ANNUAL CONVENTION

On this important occasion we should like to express our appreciation to LNA for their many and varied activities which have been successful in promoting a better understanding of lithography's place in printing production.



2-A-27 2-A-43 2-A-50 2-A-80

FUCHS & LANG MANUFACTURING CO.

DIVISION OF SUN CHEMICAL CORPORATION

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"LCB"

Falcote

THE IDEAL PLATE SENSITIZING SOLUTION

Reduces Costs • • • Eliminates Plate Difficulties

FEATURES

Does not contain albumen — superior to albumen. Will produce satisfactory plates regardless of humidity changes.

There is no waste; just add more water or Falcote to the mixed solution dependent on the relative humidity. Filtering not necessary.

Requires no bichromate; simply add water.

Unnecessary to change whirler speed or exposure time for variations in humidity.

It is not subject to bacterial action. Will not coagulate and form a precipitate.

Has a strong affinity for zinc and aluminum, which in many cases eliminates making deep etch plates.



Runs of 100,000 and more are not unusual from Falcote plates.

No change in plate making procedure is required, nor is it necessary to alter the formulae of the press water fountain solution.

Will coat more plates from a monetary standpoint than albumen.

Write us for a descriptive booklet or better still, order a quantity of Falcote sufficient for a thorough trial.

If it does not do everything claimed when used according to directions, a credit will be issued.

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ESTABLISHED 1870

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PLATES**

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We have placed a special emphasis on customer satisfaction based on completeness and quality of stock. This, with a sincere desire to serve the Graphic Arts Industry to the best of our ability has earned for us a reputation for fair and square dealing throughout the Industry.

This reputation is why Lithographers everywhere have selected NORMAN-WILLETS as their . . .

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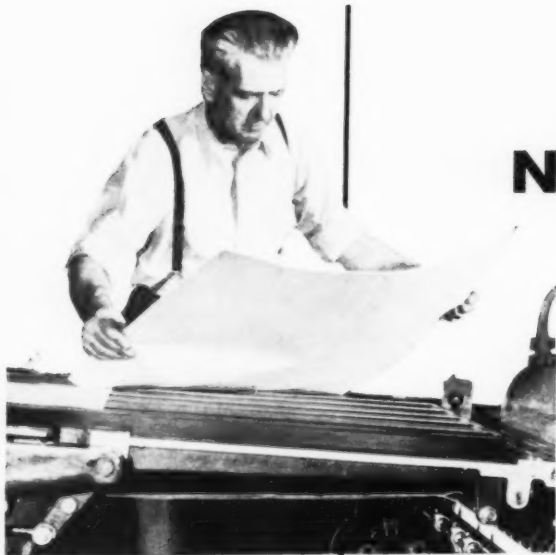
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Silk Screen T669



Depend on **NEKOOSA BOND**

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• Hold press stops down to a minimum — and you'll keep profits up at maximum. That's why *pre-tested* Nekoosa Bond is such a favorite with printers and lithographers. Doesn't curl or wrinkle. Goes through the press fast and smooth. And today Nekoosa Bond offers more colors than ever before. Now available in grey, salmon, cherry and russett—in addition to six other colors and white. Ask your paper merchant for samples! Nekoosa-Edwards Paper Company, Port Edwards, Wisconsin.

**We offer duplicate prizes for
GAM LETTERHEAD CONTEST**

Be a double winner in the GAM Letterhead Design Contest! The Nekoosa-Edwards Paper Company will duplicate any prizes won by any letterheads produced on Nekoosa Bond. See *Graphic Arts Monthly* for contest rules!



in the *Yellow* wrapper
with the *Blue* stripes

America does business on

BOND
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MADE IN U.S.A.

Add up the advantages in Mercury Rollers and Blankets



**For maximum press efficiency
in all graphic arts processes**

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D. M. RAPPORT, Pres. Federal at 26th St. CHICAGO 16



When your customer calls for a "cover stock conference"...

... You'll save time if you *bring up Marvellum first*, because ...

Your Customer will want a cover stock that

- **defies finger soiling**
Marco Cover is processed to resist "thumb printing"
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Marvelhide Cover has a natural leather-like finish
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Marvelleather Cover gives the most value per dollar

You'll want a cover stock that you can fold, print and emboss without headaches.

Marvellum Covers are tough, rugged, built to take it. Sample books, dummies and test-run sheets furnished gladly.

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Creators of Outstanding Box Coverings

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TO EFFECT IMPORTANT SAVINGS AND PRODUCE HIGHER QUALITY WORK THROUGH EXTREME STEADINESS OF LIGHT VOLUME AND CONSTANT COLOR TEMPERATURE.

Especially designed for all photo-mechanical reproduction processes, the Grafarc provides uniform illumination on any work from 8" x 10" up to billboard size. Adapters to fit most cameras and composing machines.

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Please send free literature and prices on the Strong Grafarc High Intensity Arc Lamp.

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*Thank you,
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American Pad & Paper Company

HOLYoke, MASSACHUSETTS

SALESDROOMS: 291 BROADWAY, NEW YORK 7
333 NORTH MICHIGAN AVENUE, CHICAGO 1
February 18, 1949

E. P. Lawson Company, Inc.
426 West Thirty-third Street
New York 1, New York

Gentlemen:

It has now been just about ninety days since we installed one of your Lawson 46" Cutters.

This is to report to you that we have found this cutter very satisfactory in all respects. In our opinion, it is very well designed and is easy to operate which, of course, is an important factor with any piece of production machinery.

We have found that it does 4-1 quality work and the action of the cutter is faster than other cutters that we have in our plant.

We believe that the E. P. Lawson Company, Inc. should be very proud to have designed, built, and marketed a completely new cutter that, in our opinion, meets all the requirements of a sturdy and efficient cutter.

Cordially yours,

AMERICAN PAD & PAPER COMPANY

Donald R. Taber
General Manager

satisfied users...our strongest claim

From Maine to Manila . . . Calcutta to California . . . come enthusiastic letters like the one reproduced here, proclaiming that "Lawson Cutters Rate Best!"

write today for free brochure!

Complete, fully illustrated descriptions and specifications of the 39", 46" and 52" LAWSON CUTTERS.

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PIONEERS IN PAPER CUTTING MACHINERY SINCE 1898



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16 MODERN FACTORIES SERVING PRINTERS IN **31** STATES



Fine printing is an art . . . and fine printing, like fine art, can only be accomplished with the right tools. That is why particular printers specify SAM'L BINGHAM'S SON MFG. CO., litho-offset rollers.

Over 100 years of roller-making experience plus the modern, scientific "know how" of mass production and distribution works hand in hand at SAM'L BINGHAM'S SON MFG. CO., to provide you with the best possible product.

Next time you order, don't just order "litho-offset rollers" . . . order famous Samson (Vulcanized Oil) or Litho-Print (Rubber) Rollers made by SAM'L BINGHAM'S SON MFG. CO., and you'll get the "right roller, right away!"

OVER ONE HUNDRED YEARS OF ROLLER MAKING

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CHICAGO 5	DETROIT 10
CLEVELAND 14	HOUSTON 6
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KANSAS CITY 6	PITTSBURGH 3
MINNEAPOLIS 15	ST. LOUIS 2
NASHVILLE 3	SPRINGFIELD, O.

MAKERS OF RUBBER • NON MELTABLE • FABRIC COVERED • ROTOGRAVURE • OFFSET • COMPOSITION • VARNISH-LACQUER • GRAINING **ROLLERS**

MODERN LITHOGRAPHY, May, 1949

Announcing... A NEW EASTERN ROLLER PLANT



THE MORELAND CORPORATION
WILLOW GROVE, PENNSYLVANIA

Manufacturers of
PRINTERS' ROLLERS
for
NEWSPAPERS, LETTERPRESS, OFFSET, ROTOGRAVURE
Made of Synthetic or Natural Rubbers or Vulcanized Oil

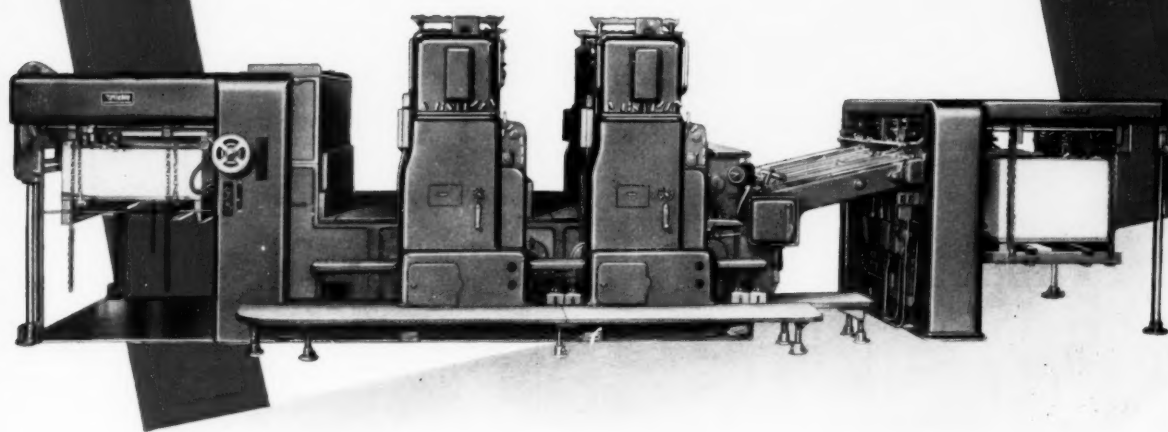
THIS Plant is located just outside the city of Philadelphia. It is the largest, most modern, up-to-date, best arranged and equipped factory in the United States for the manufacture of the above types of rollers.

It is owned and operated by, and its products sold through, the following well-known roller makers:

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FRANK A. REPPENHAGEN, INC.	NATIONAL ROLLER COMPANY
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Miehle Puts **BA*** in Your Pressroom



The Miehle 76 Offset Press will handle a maximum sheet 52 by 76 inches . . . a sheet which has an area almost 62 per cent greater than that of a 42 by 58 inch sheet. Here is BA* — (Bonus Area) which will bring you extra profit.

With every impression of a Miehle 76 Offset Press

you can print the equivalent of more than one and a half 42" x 58" sheets or two 38" x 50" sheets at speeds up to 6000 sheets per hour in single or multi-color.

Here is truly high production. Let the Miehle representative discuss the profit possibilities of BA* with you.

Miehle Offset Presses are made in two sizes one to four colors.

	MAXIMUM SHEET	MINIMUM SHEET	SPEEDS UP TO
61	42"x 58"	22"x 34"	6500 IPH
76	52"x 76"	28"x 42"	6000 IPH

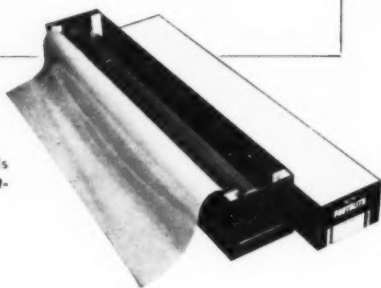
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THE MIEHLE PRINTING PRESS AND MANUFACTURING COMPANY
 BUILDERS OF OFFSET PRESSES FOR A QUARTER OF A CENTURY
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**Positive printers
commend "Photolith"
because it
handles easily...**

Easy-to-use "Dispenser Box" feeds out "Photolith" as needed. It's light-proof... protects film at all times.



*Tune in Du Pont "Cavalcade of America"
Monday Nights—NBC coast to coast*

In making contacts for deep etch positives, flat-lying Du Pont "Photolith" Graphic Arts Film is particularly commended by positive printers. Here is a film that's easy to handle. It dries quickly... *stays flat*... doesn't buckle or curl.

"Photolith" is a film of inherent contrast and wide latitude. It produces dense blacks and holds its density. Crisp, hard-edged dot formations hold the core, and the quality of resolution doesn't deteriorate. It's a fast film... highly sensitive to light filtration in using correction filters for colored copy. It has a low safelight fog factor.

"Photolith" is easy to scribe or rule, easy to etch, easy to opaque. Convenient packaging also makes it easy to handle. Try "Photolith" yourself. Dealers can supply you. Ask for it by name. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Dept., Wilmington 98, Delaware.

In Canada: CANADIAN INDUSTRIES, Ltd.

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BETTER THINGS FOR BETTER LIVING... THROUGH CHEMISTRY

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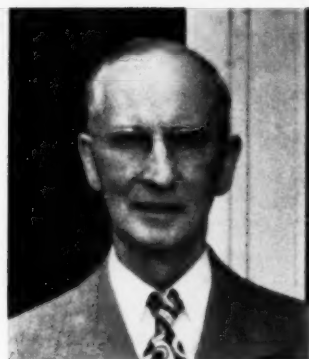
EDITORIALS

By George W. Hall

President, Western Lithograph Co.

Los Angeles

President, Lithographers Natl. Assn.



THE latter part of 1948 brought ample evidence that deflationary forces were gaining ascendancy in our national economy. Cost-of-living figures began to reflect the downward trend in retail prices of food and of certain non-durable consumer items as supply gradually caught up with the pent-up demands of markets that long had been denied products and services in sufficient quantity and of satisfactory quality. The sellers' market had started to wane.

As this trend has continued into 1949, emphasis in business management, of necessity, has been shifting from problems of inadequate supply and of over-taxed production facilities to increasing emphasis on the maintenance of an adequate volume of profitable sales in an increasingly competitive market. Along with many other segments of American industry, lithographers now find themselves operating in a highly competitive buyers' market in an uncertain political and social climate and with production costs continuing to rise by reason of the continuing demands of organized labor.

As with many other segments of American industry, we now must *sell* our products and services. We must improve our sales techniques as

well as the quality of our production and the quality of our service to our customers. If we are to continue to operate at a profit, we must increase the operating efficiency of our plants. With a fourth round of wage increases well under way and with wage costs continuing to rise, the necessity for cost reduction studies, and for further improvements in the process, take on added significance. We must also be realistic and farsighted in our dealings with organized labor.

The future growth and prosperity of the industry may well depend upon the foresight, strength and vitality displayed by management through the coming months.

This year's L.N.A. Convention program is built directly around this challenge to lithographic management. Emphasis is upon sales, cost reduction and our labor situation, as well as upon the fundamental changes that are taking place in our national economy.

The splendid growth and present stature of our relatively young industry is a tribute to the quality of lithographic management. It will meet today's challenge with foresight, courage realism and the industry will continue to grow and prosper.★★

WEST COAST Round-up

**A sampling of lithographing plants
and their activities in the Far West**



LITHOGRAPHY in the West, during the war and postwar years, has had a growth which many say is greater than that of lithography in other parts of the country during those years. Tremendous increases in population, and in industrial activity in the West, have carried with them the usual increasing demands for service industries such as the lithographic.

Recent figures issued by the U. S. Department of Commerce showed that, while the level of employment in the graphic arts industries over the whole country remained approximately constant from 1939 through 1946 (latest period for which figures are available), the number of graphic arts employees in the Pacific Coast states and four adjoining states increased 61 percent. Breaking this down again, California gained 71 percent. In the same period, the number of printing plants increased 112 percent. Research conducted by the Amalgamated Lithographers of

America also indicated rapid growth in the West.

Last July, writing in *Modern Lithography*, George W. Hall, president of Western Lithograph Co., Los Angeles, and president of the Lithographers National Assn., called attention to the other side of the picture, when he warned that Coast plants may be overequipped for the volume of business available.

"Lithographic needs are determined by production of items that require packaging or labeling or advertising. Until this production develops on the Pacific Coast, there can be only a small increase in the demand for lithographed products," he said.

An optimistic note was injected by Mr. Hall: "The huge new increases in the industrial capacity of the West Coast, combined with the rapid growth of advertising appropriations, are currently being felt in keener competition for the consumer dollar. Here, in advertising, is a production potential to counterbalance, to some

extent, other expected lithograph production losses and the increased production capacity. Lithographed commercial production can be expected to hold its own, continuing to increase along with the population."

Lithography's actual beginnings in the West are somewhat hazy, but go back at least to the gold rush days. Among the earliest firms was one called Britton & Rey Lithographers, founded in 1852, one of the predecessor companies of A. Carlisle & Co., San Francisco. The H. S. Crocker Co. has a history going back to 1857 in Sacramento, when the gold fever was still high.

The development of the four-color offset press stemmed directly from the Traung Label & Lithograph Co. in San Francisco (now Stecher-Traung Lithograph Corp.), and the Traung Hydraulic Transfer Press and the Traung Varnish Machine also had their origins there. Other phases of lithography have also had added impetus from the West.

While lithography in the West has been and still is centered mainly in San Francisco, there are some lithographic giants in other western cities, too. Western Lithograph, with its two- and four-color presses, Pacific Press, with its six color press and large magazine printing facilities, a new branch plant of Schmidt Lithograph—these, and others in Los Angeles, are helping to move the center of gravity of the West's lithographic industry farther south.

Following is a "Western Round-up" of lithograph companies. Naturally space does not permit even an attempt at complete coverage, but here are some high spots, covering the range of large, small and medium sized plants.

Western Lithograph Co.

WESTERN Lithograph Co., 600 East Second Street, Los Angeles, is well known among members of the Lithographers National Assn., because of the activities of its executives in LNA's program. George W. Hall, company president, is currently holding the office of president of the LNA. Other officers of the big Los Angeles lithographing firm are: Howard F. Isham, and Henry W. Korlander, vice presidents; John L. Davidson, treasurer; Clayton L. Shaw, secretary; and D. G. DePledge, assistant secretary.

The company, now one of the

largest in the West, was founded in 1906. The founders, Milton L. Davidson and W. A. Jones, are no longer living. Later the company absorbed the Neuner Printing and Lithograph Co., Los Angeles.

Further expansion through the years has been marked by the opening of four branch offices in San Francisco, Fresno, San Diego, and Westlaco, Tex.

The company's camera and plate-making department has the job of supplying 14 offset presses, ranging from single-colors to four-colors, with material. The plant operates nine single-colors, three two-colors, and two four-color presses. The company employs 240 men and 95 women.

Stecher-Traung

ONE of the West's giants, and one of the better known lithographing companies because of its coast to coast operation, Stecher-Traung Lithograph Corp. ranks as one of the largest firms in the country.

As mentioned above (and in *ML*, July, 1948), the company played a major role in the development of the four-color offset press and other lithographic innovations. Today the firm operates nine four-color offset presses, seven two-colors and five single-colors, in addition to extensive camera, plate-

making, art, creative photography, product testing, and other facilities. In the operation, 575 men are employed and 225 women—a total of 800 employees.

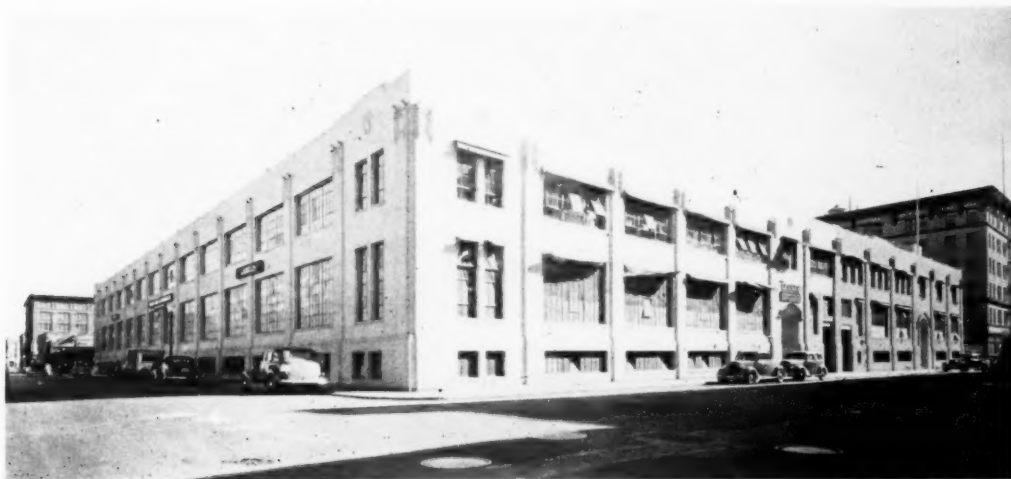
The huge flow of production from these extensive facilities includes labels, folders, booklets, seed packets, catalogs, displays, broadsides, cartons and maps.

The western unit of the firm, the Traung Label & Lithograph Co., was founded in San Francisco in 1911, by Louis Traung, and his late twin brother, Charles. Louis, who is now honorary chairman of the board, is also a past president of the Lithographers National Association. The eastern unit, at Rochester, N. Y., was founded in 1889 by Anthony Stecher.

Other officers are L. H. Jackson,



C. W. Weis, Jr. (right) is president of Stecher-Traung. Below: the company's plant at 600 Battery St., San Francisco.



chairman of the board; C.W. Weis, Jr., president; H. W. Johnston, R. J. Wrenn, Kendall Castle, and Frederick W. Van Bergh, vice presidents; Harold E. Rowles, treasurer; Kenneth C. Townson, secretary; and Avery P. Duffin, assistant secretary.

During 1948, the company became associated with Rode & Brand, New York City, lithographing firm, specializing in displays, labels, wraps and merchandising aids and services.

A huge sales network is maintained, with branch offices in New York, Baltimore, Philadelphia, Cambridge, Mass., St. Louis, Seattle, Portland, Ore., Los Angeles, Chicago, Columbus, Macon, Ga., Jacksonville, Fla., Harlingen Tex., and Sacramento.

Security Lithograph Co.

SECURITY Lithograph Company, San Francisco, has taken the first step in its projected \$1,150,000 expansion program which, when completed, will increase space and production by approximately 30%. Ground has been bought for a new plant and some major new equipment has already been installed in the existing plant pending the erection of the new building.

Security's third photocomposing machine has just gone into the plate department, a 64" Ruthertford.

Also newly installed is a modern new 36"x48" Harris single color offset press. In the same department is a new 42"x54" two-color Mann offset press (from England). Still another two-color press just installed is a 42"x58" Miehle. In the varnishing department is a new Christensen varnishing machine.

Frank L. Paganini, president of Security, says that the immediate installation of this new equipment is to give both higher quality and faster service to the company's lithograph customers. "Our production facilities for fine label work and commercial lithography are increased," Mr. Paganini says, "and the operations are speeded up."

The newly purchased site for the projected plant consists of 55,000 square feet of ground on Leavenworth Street between Beach and Jefferson streets. The present plant

has 90,000 square feet of floor space. The modern plant to be built on the new site will afford, roughly, some 170,000 square feet when finished. Initially, it will be a three-story structure but the foundation work will be calculated for support of a five-story building so that additions can be made as production growth increases.

The company has been holding off on commencement of the new build-

ing until building costs come down a bit. Officers of the firm believe preliminary work may be started before long. The building, when completed, will take in the operations of Security Litho. and also of its two wholly-owned subsidiaries, Carton Label and Lithograph Co., and Edward Barry Co. The Carton Label division is devoted to the production of labels for canned foods, while the Edward Barry Co. is a stationery supply firm.

LNA Convention Program

44th Annual Convention

TUESDAY, May 10th

9:45 A.M.—WELCOME TO MEMBERS AND GUESTS

GEORGE W. HALL, *President LNA*

DAMN IT, BROTHER, YOU'RE A SALESMAN!

TONY WHAN, *President of Pacific Indoor Advertising Co.*

SOME PRACTICAL METHODS OF COST REDUCTION INCLUDING CASE HISTORIES

Panel members will include:

WADE E. GRISWOLD, *Chairman*

PAUL W. DORSE

ERNEST E. JONES

E. L. LEVESCONTE

WILLIAM M. WINSHIP

And Others

Material presented by the members of the Panel is based on actual case-history facts and figures supplied by over forty lithographers in the past sixty days. These facts and figures are further supplemented by study of several hundred individual inquiries seeking assistance in the solution of problems of lithographic production costs.

1:00 P.M.—BANK STATIONERS LUNCHEON and AFTERNOON MEETING—El Loro Room

MANUFACTURING BANK STATIONERS' SECTION OF LNA

—Organization of Section and Discussion of Set-Up and Program.

THE ADVANCED LEVEL OF COSTS IN THE PRODUCTION OF BANK STATIONERY

KARL PRICE, *Manager, Printing and Lithographing Division, The Todd Company, Inc., Rochester, N. Y.*

All lithographers producing bank stationery are cordially invited to this meeting.

AFTERNOON

NO LNA CONVENTION SESSION

WEDNESDAY, May 11th

LABOR RELATIONS IN THE LITHOGRAPHIC INDUSTRY

(An all-day closed meeting—for lithographers only.

Afternoon session will commence at 2:00 P.M.)

9:30 A.M.—CERTAIN ASPECTS OF THE NATIONAL LABOR MOVEMENT AND THEIR IMPACT ON AMERICAN INDUSTRY

C. A. McKEAND, *Director of Employment Relations,*

Merchants and Manufacturers Association, Los Angeles, Calif.

REPORT OF NOMINATING COMMITTEE

SOME PROBLEMS OF EMPLOYEE-EMPLOYER RELATIONS UNDER GOVERNMENT CONTROLS

MATTHEW H. O'BRIEN, *LNA General Counsel*

COLLECTIVE BARGAINING IN THE LITHOGRAPHIC INDUSTRY—A REVIEW AND APPRAISAL

GEORGE A. MATISON, *LNA Director of Labor Relations Service*

OPEN FORUM DISCUSSION PERIOD

(Your opportunity for full discussion and for questions and answers.)

Coinciding with the installation of the new equipment, Security has expanded its sales department and opened up new sales territories up and down the Coast. In addition to California, they now cover Washington, Oregon, Arizona and Texas.

Security Lithograph Co. dates back to 1920 when the firm was founded by Charles M. Paganini. He acquired the Carton Label Co. in 1923. Mr. Paganini is chairman of the

executive boards of both Security and Carton Label. His two sons head the respective companies. Charles E. Paganini is president of Carton Label and Frank L. Paganini is president of Security. Clarence Mihan is vice-president of Security and Edward Barry its secretary.

Irwin-Hodson Co.

THE Irwin-Hodson Co., 439 N. W. 15th St., Portland, Oregon, is one of the Pacific Northwest's long-

established firms. Founded in 1894 by C. K. Zilly and Chester White-more, both now deceased, the company produces a large variety of lithographed products and specialties.

In 1915 plant facilities were expanded to incorporate a Marking Devices Department, embracing lettering and numbering of a wide range of products, a large part of which are ribbon and celluloid badges, road signs and automobile license plates. The company became known for offering services for lettering on any surface, including wood, metal, celluloid and fabrics, in addition to printing and lithographing on paper.

The plant today has a 17x22" and a 22x34" offset press, in addition to a camera and platemaking department. Fifty-eight persons are currently employed. (During April Amalgamated Lithographers of America employees in the lithographing department, were on strike, the company reported).

E. D. Ross is president of the company; F. H. Bronner is vice president; R. W. Hodgkinson, sales manager; and J. B. Hedberg, superintendent.

Schmidt Lithograph Co.

SCHMIDT Lithograph Co., San Francisco, with its newly opened branch plant in Los Angeles, is one of the oldest, and one of the largest lithographing firms in the West. The company operates 17 offset presses (including one three-color and two four-colors), six poster presses, and eight letterpresses, in addition to a camera and platemaking department.

This huge battery of equipment turns out one of the most diversified lines of products to be found on the Coast. The company has acquired a reputation for quality work in labels, seed packets, folding boxes, maps, 24-sheet posters, outserts, corrugated shipping containers, and all kinds of advertising material. It operates its own paper coating plant where stock is coated to the company's specifications, the firm grinds its own ink, and operates a complete corrugated board plant.

The new plant at 2405 West Eighth St., Los Angeles, was opened in February, 1949. It is modern in design, and provides about 16,000

Lithographers National Association, Inc. MISSION INN, Riverside, California

THURSDAY, May 12th

9:30 A.M.—INSURANCE PROBLEMS OF LITHOGRAPHERS
DUNCAN S. McLaurin, *Insurance Counselor*
Partner, Mund, McLaurin & Co., and Mund, McLaurin Assts.
SELLING IS LIKE THAT
VICTOR ECKDAHL, *Los Angeles District Governor of Rotary International*
LNA BUSINESS MEETING
Roll Call
Reading of Minutes
Reports
ELECTION OF DIRECTORS
Such other business as may come before the meeting

12:30 P.M.—LUNCHEON MEETING OF BOARD OF DIRECTORS—
El Loro Room

AFTERNOON NO LNA SESSION

5:00-7:30 P.M.—PRESIDENT'S RECEPTION—Pool and Garden Terrace
7:45 P.M.—ANNUAL DINNER—Main Dining Room

FRIDAY, May 13th

LNA GOLF TOURNAMENT AT VICTORIA COUNTRY CLUB

9:00-7:00 P.M.—Announcement of winners and awarding of prizes by Golf Committee Chairman—The Lea Lea Room

Tuesday—Wednesday—Thursday—Friday

FOR THE LADIES TRIPS AND SIGHTSEEING

TUESDAY Afternoon—Guided Tour of Mission Inn. This guided tour will provide background material on and an overall quick view of the Inn's many unique historical and art collections. It will facilitate the further study of items of particular interest to individual guests.

WEDNESDAY—Circle trip to old mission at Capistrano, on to Laguna Beach, and then to Newport for lunch at Newport Harbor Yacht Club, with afternoon view of Long Beach and Los Angeles Harbor. Return to Riverside about 5:00 P.M.

THURSDAY—Trip to Arrowhead Lake and the mountains. Lunch at Arrowhead Springs Hotel. Return in ample time to dress for cocktails and dinner.

BRIDGE

FRIDAY Afternoon—Ladies Bridge.

GOLF

Ladies Golf Tournament—Victoria Country Club, Thursday afternoon.

square feet of floor space. An adjoining parking lot holds 75 cars. Another branch plant is operated in Honolulu, and 12 sales offices are located throughout the country. Employees number 550.

Founder of the company in 1872 was the late Max Schmidt. Present officers are R. Schmidt, president and treasurer; Carl R. Schmidt, vice president, general manager and assistant treasurer; Otto A. Schoning, vice president; George D. Taylor, secretary; and Morton Schmidt, assistant secretary. Carl R. Schmidt has served for many years as an official of the Lithographers National Assn., and this year is serving as chairman of the convention finance committee.

Alex Duffer Litho

A SAN FRANCISCO firm which has the record of twice having started from scratch is the Alex Duffer Lithographing Co., 853 Howard St. Founded in 1896 by the late Alexander Duffer, the company was in business ten years when the 1906 earthquake demolished the plant.

Starting again from scratch, the company developed a printing business producing magazines, stationery, and other material. In 1941 the printing plant was completely converted to lithography, and today general lithography is produced, mostly in color.

The firm now offers creative art service to clients, does its own camera and platemaking, and has five single color presses up to 35x45" in size. About 21 persons are employed. Paul A. Duffer is president.

Bushong & Co.

BUSHONG & Co., in Portland, Oregon, dates back to 1879, and to William Bushong and Milton Markewitz, both now deceased. The plant was destroyed by fire in 1927, but made a come-back, and today employs 60 persons.

Ernest B. Markewitz is president; Leon J. Ryan is vice president; and Arthur J. Markewitz, is secretary-treasurer.

The production of the plant began the swing to lithography from letter-

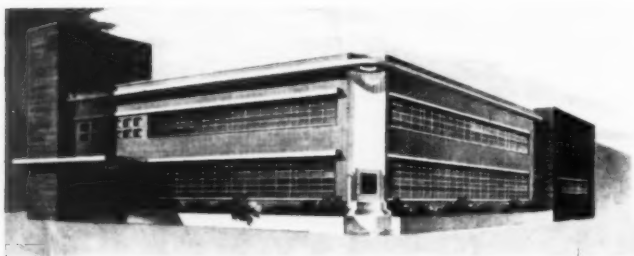
press in 1932, and today the firm's offset presses account for the greater part of the volume. A varied volume of lithographed advertising, booklets, folders, etc., as well as bank checks, is now produced.

Offset presses include two 22x34" presses and a 17x22". On the letterpress side, several Miehle verticals, Kelly, Kluge and C & P presses are operated, as well as some die cutting and scoring equipment.

Jeffries Banknote

THE Jeffries Banknote Co., 117 Winston St., Los Angeles, has built a reputation, over more than half a century, for the confidential and closely guarded production of stocks, bonds, foreign currency, and related types of work. Established as a printing firm in 1894, the W. P. Jeffries Co. engraved its first bond in 1905. By 1906 it was located in a new steel-frame seven story building, and by 1916, had added a lithographing department.

The following year, 1917, almost 100 percent of the company's facilities was utilized in the production of Liberty Loan drive material. In 1925 the name was changed to the present form, and three years later the New York Stock Exchange ap-



Left: The new Schmidt plant at Los Angeles. Below: the big Schmidt plant at San Francisco.

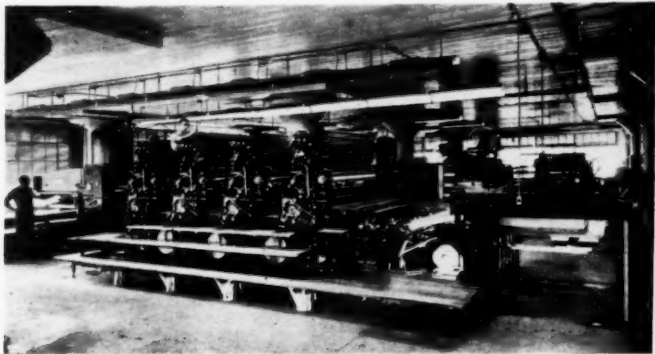




The Pacific Press plant, Los Angeles, was completed since the war.



Allerton H. Jeffries is president of Jeffries Banknote Co., Los Angeles.



This new Harris 42 x 58" 4 color offset press was installed recently at the plant of Schwabacher-Frey Co., San Francisco. Left to right are shown Gerald Ball, pressman; Ben Carson, assistant pressman; and Grant McKnight, press assistant.

proved the company for engraving securities acceptable for listing by the Exchange. In 1932, when the Olympic Games came to Los Angeles, Jeffries achieved a new accuracy record in producing over 2,000,000 steel engraved Olympic tickets, without an error.

In 1935 a branch plant was opened at 444 Jessie St., San Francisco, and in 1947 another plant was opened on Greenwich St., New York. In addition, sales offices are maintained in Seattle, Tacoma, Portland, San Diego, Phoenix, Dallas, Tulsa, and Honolulu, and in seven South American cities.

William P. Jeffries, the founder, died in 1935. Present officers are Allerton H. Jeffries, president; William H. Alfson, vice president and production manager; L. Dale Magor, vice president and sales manager; and Lawrence L. Jeffries, vice president, secretary and treasurer.

Pacific Press

"OUR story, so far as offset lithography is concerned, is currently in the making, and perhaps a

year from now we will have something of real interest to the industry." This is the way W. B. Clum, president of Pacific Press, Inc., 5201 S. Soto St., Los Angeles, summed up for *Modern Lithography* his company's operations in the lithographic field.

"Particularly," he continued, "we are working on the bimetallic long life plate developed at the Time Inc. research laboratories in Springdale, Conn., under the direction of Charles Geese. Results so far indicate that the plate will be outstanding in performance, both from a quality and a long life standpoint.

"In the field of press development, we have installed a six-unit Dutro-Hendy web offset press and are working on the development of a 64 page two-color rotary magazine web offset press, developed by Orville Dutro and Time Inc.'s Harry Faerber. The Dutro-Hendy six-color press is currently in production, and after the elimination of a few more bugs, should be operating up to expectations.

"Historically, I think that Pacific Press operated the first rotary web

offset press, using heat-set inks, in the production of *Time* magazine, starting in January, 1944. This press is still in operation and doing a good job on short runs of magazines on machine coated paper.

"It is now almost two years since we moved into our new plant, and last fall we added another 35,000 square feet, which gives us a total of about 250,000 square feet over all.

"Recent completion of two six-color Reymac rotogravure presses has started our production of aluminum foil printing for the Reynolds Metals Co. Two more presses are currently being installed.

"Thus we have rounded out what is now a rather complete and diversified printing operation, since we have newspaper presses, rotary magazine letterpress presses, web and sheet fed offset equipment, sheet fed flatbed and rotary letterpresses, and now rotogravure. Our platemaking facilities include not only the offset lithograph division, but also one of the biggest photo engraving plants in the area.



The new Carlisle plant in San Francisco was opened in 1948.



B. M. Carlisle, president, shows the firm's comfortable office space.



Stripping, platemaking and the small press departments are shown in these two Carlisle plant scenes.



"Our composing room recently was enlarged to take care of the *Los Angeles Independent's* requirements, involving some 300 newspaper pages per week. The bindery has 20-pocket inserters with stitchers and single book trimmers attached, and our mailing department uses the latest Cheshire automatic machines."

This, in Mr. Clum's own words, is a picture of Pacific Press.

Pacific Press is about the biggest thing in the graphic arts ever to hit the West, for with it came the West's entry into the national magazine printing field. Mr. Clum began as a production assistant with the Los Angeles Downtown Shopping News Corp. in 1927, and helped build that firm's commercial printing division, which was later called Adcraft. He was active in developing the idea of printing national magazines on the West Coast, and by 1944, copies of *Time* were printed by Adcraft for western subscribers. In 1945 Pacific Press was organized and the printing of *Life* and *Sunset* was added. The firm first came into the lithographic limelight when it printed *Time* by offset from negatives flown from the East and Midwest.

A. Carlisle & Co.

ONE of the oldest (if not the oldest) lithograph firms in the West is A. Carlisle & Co., which is now operating in the newly finished plant shown on this page. The company, with its headquarters at 645 Harrison St., San Francisco, dates back, through predecessor firms, to Britton & Rey Lithographers, founded in 1852. Other firms in the company's ancestral line are Payot Upham & Co., 1854; A. Carlisle & Co., 1878; F. Malloy & Co., 1882; Isaac Upham & Co., 1906; and Ingram-Rutledge Co., 1916.

The present active management consists of B. M. Carlisle, president; B. Carlisle, Jr., executive vice president; U. J. Rintala and O. L. Cutler, vice presidents; and C. C. Sayles, secretary.

The new \$2,000,000 plant pictured here, was completed last year, and provides about three acres of floor space, fully occupied by general

and sales offices, showrooms, printing, lithographing, engraving, binding and other related manufacturing. It also contains wholesale stationery and duplicator repair departments, as well as shipping and receiving departments. In addition, a retail stationery store is operated at 135 Post St. Employment totals about 400 persons.

Lithographic and printing work comprises commercial and color work, advertising material, etc. Single color and two color offset presses are operated, in addition to letterpress equipment and steel die facilities. The firm has its own camera and platemaking department.

Times-Mirror Press

THE Times-Mirror Press, at 110 S. Broadway, Los Angeles, is a division of The Times-Mirror Co.,

and has its roots deep in California soil. It was founded in 1873 by General Harrison Gray Otis, who is no longer living. Present officers are Norman Chandler, president; Harrison Chandler, vice president and general manager; Richard G. Adams, secretary; and Harry Bowers, treasurer.

A diversified volume of production flows out of the big plant. Letterpress, lithography, photo engravings, electrotypes, publications, telephone directories, catalogs, pamphlets, and direct mail advertising material.

The plant has 310 employees, and is at present erecting a \$1,500,000 telephone directory printing and binding unit at South Boyle Ave. and East 8th St. This new plant will house newspaper and magazine printing equipment.

In the offset department are camera and platemaking facilities, two Harris 35x45" two-color presses, and one Miehle 41x52" single-color press. One of the problems at present is to acquire enough space for lithographic activities.

"Most of the increase in commercial printing sales since the war has been from our lithographic department, and the future outlook seems likewise to indicate that the most rapid growth of our business will come through the lithographic field," Harrison Chandler told *Modern Lithography*.

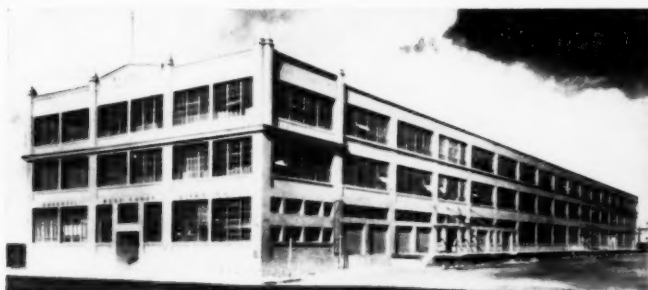
In addition to the lithographic department, and the large magazine and newspaper presses, the company also operates a number of flat bed cylinder presses and job presses of various kinds.

(Continued on Page 127)



Williams Litho Executives:

Al Williams, Pres. Stuart Rogers, V. P. Clyde Carr, Secy. Jack Miller, Treas. L. Rucisalp, Supt. Dick Williams, Art. Dir.



Left, top: The plant of Rossotti West Coast Lithographing Co., San Francisco. Lower: The Williams plant, San Francisco. Below: The Times-Mirror Press building in Los Angeles. (Williams & Rossotti stories, page 127).





THE WEST'S Newest Plant

By Elsa Gidlow

THE first week of May was to be open house at the new H. S. Crocker Co., Inc. printing and lithography plant in San Bruno, California, a plant whose efficiency and beauty appear to gather under one wide roof just about all the advances and achievements applicable to lithographic production that have marked the 93 years during which the firm has been in existence.

The committee of H. S. Crocker executives which planned the two and a half million dollar plant say that it "was born of a dream and a necessity." It is likely that both the necessity and the dream would hardly have been conceivable to the man who founded the original H. S. Crocker Company 93 years ago not far from the Sutter Mill site where the gold was discovered that started the riotous Gold Rush period. Yet Henry S. Crocker was a pioneer in his field, and the company, from its inception, has taken an open minded approach to innovation. It pioneered the use of steam power to drive presses in the 1860's. When it moved from Sacramento to San Francisco in 1866 it not only operated its own steam plant to run its presses but sold steam power to others in the trade. It had the reputation of operating the finest and most modern printing plant in the West for those times.

Henry S. Crocker would understand the spirit that built the San Bruno plant. In this Centennial Year

when the memory of many an early Californian is being recalled, we should like to conduct the old gentleman's ghost over the structure that bears his name.

First, let us tell him what led to the decision to spend more than two million dollars on equipment and the building to house it, and to set the resulting plant, not in the middle of a busy city but out in the country among trees and pleasant rural homes.

The Crocker plant in San Francisco, as it was in the early 1940's, would have been impressive enough to old Henry Crocker. It was in a building, with the operations spread over three floors, with storage overflowing into warehouses situated elsewhere. The machines were humming with work, the 650 employees were busy, and orders were pouring in, steadily expanding the business. War came with its increased demands, and the already tremendous expansion was accelerated. The Crocker-Union Division was cramped, crowded and crying for new and more equipment. In a plant that had "just grown" to its then huge proportions the advantages of advance planning were not available and there was much waste motion.

"What we need," both the workers and the executives of the old plant said, in effect, "is a place to work in embodying all we have learned during the past 93 years . . . a plant that will be a model of production ef-

ficiency with no waste motion; where raw materials may be brought in at one end and, by means of continuous 'flow' through the various departments and processes, will emerge as finished products at the other."

In short, a new plant was needed.

It was decided to build one, and under the direction of S. S. Kauffman, president of the firm, a committee was formed to study the possibility. The committee consisted of four Crocker executives: Richard Kauffman, W. E. Steege, Ed LeVesconte and Fred Ahern; they studied every aspect of lithographic plant construction from the ground up.

Mr. LeVesconte took on the task of surveying the outstanding printing establishments all over the country and for several years he noted all the pertinent features of structure, equipment and production layout. One of the first realizations growing out of his survey was that to attain maximum efficiency in lithographic and printing production, a one-level plant was needed. This would eliminate the need for vertical hauling and transfer between departments. But for operations of the scope that Crocker had attained, a one-level plant meant one of very large dimensions and vast ground-space. San Francisco had no such site to offer in suitable surroundings.

So, an 11-acre tract was acquired in San Bruno, seven miles south of San Francisco, with easy access to

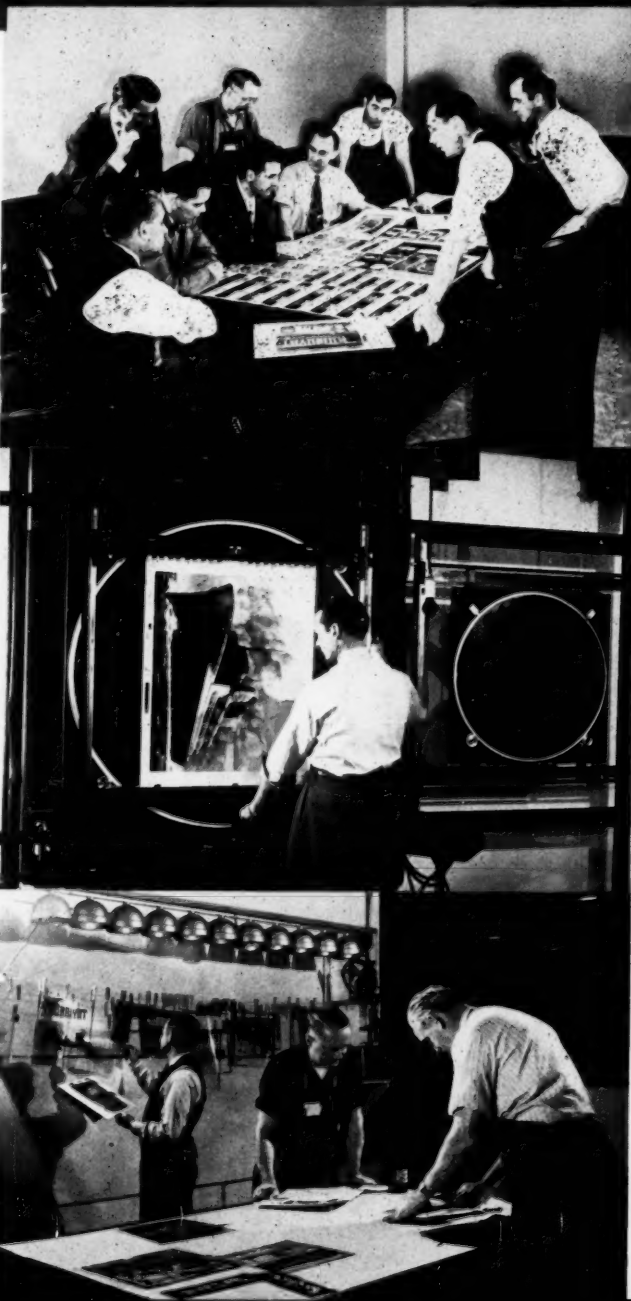
Top to bottom: The new M. E. Magnuson Co. plant at San Bruno, Calif., has 250,000 sq. ft. of floor space on one level, and a 200-foot loading platform. Dept. foremen confer on details of a job. The dark-room end of one of the big cameras. Feedlines are checked against layouts in the film assembly department. News is in the red light for film drying.

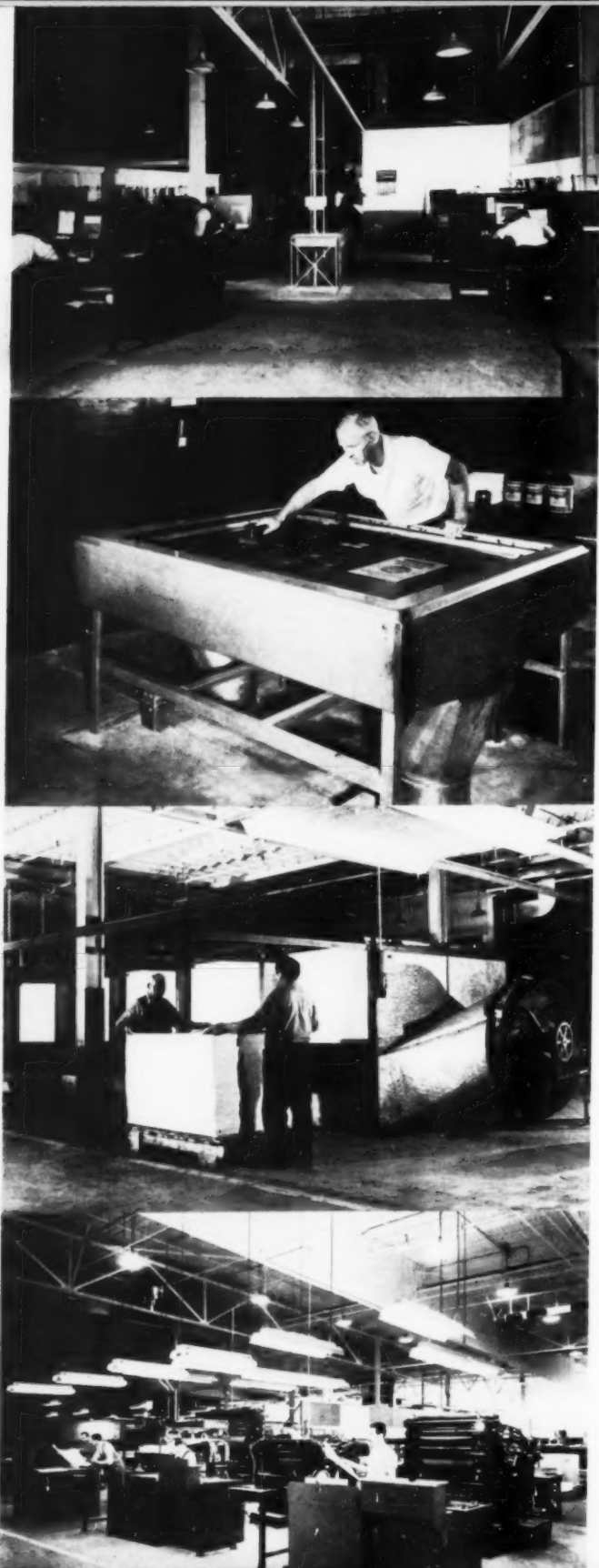
highway, air and rail transportation.

While the physical needs of the plant came first in influencing the decision to build in the country, the planning group saw many advantages to the idea from both a business and a human point of view. It has become an accepted fact that men and women with their own homes and gardens, close to where they work, make happier and therefore better employees. The San Bruno location permits this, and additional workers, if and when needed, can be drawn from the surrounding country.

Nearly two years of planning preceded work on the project, and the planning included a detailed advance outline of how the presses and other equipment would be moved from the Harrison Street plant in San Francisco to the new plant when it was ready, so as to have the least amount of interruption in production.

At this point, in 1946, M. E. Magnuson, a printing engineer, entered the planning picture. Joining the executive staff of the company, he was given the complex task of setting up the proposed new plant. Ground was broken on October 15, 1947, and work begun, while the planning committee was studying three-dimensional models visually presenting the layout of departments and machines to achieve the direct production "flow" that was aimed at. In the formulation stages the ideas of employees were solicited, studied and





screened. Many of the new features and techniques incorporated in the final plans originated with Crocker's own craftsmen. Before the plans were given to architects and contractors they had gone through many evolutions in sketches and designs.

What emerged in the final blueprints were specifications for a one-story building facing east and west, 400 feet long by 300 feet wide, with executive offices on a mezzanine floor and balcony space for a storage area. The design of the low, long building made allowance for future expansion as called for, so that additions could be integrated with the harmonious functional set-up without fear of a sprawling effect. The original cost estimate for plant and new equipment was about \$2,000,000. This ran up towards \$2,650,000 before completion.

One of the most fascinating aspects of the project was the manner in which "moving" from the old plant to the new was handled. There was no moving day. As soon as the new structure was weather-proof the equipment transfer began, piecemeal. Work scheduling was so timed that any delay in delivery of work chargeable to the move was kept at a minimum.

One new press of each type used was first installed in the new building. Only when these were in operation was the counter-part press in the old building dismantled and then reassembled at San Bruno. Opportunity was taken to thoroughly inspect all old equipment and put it in perfect condition where repair was called for. The same procedure as for the presses was followed in the auxiliary departments—camera, platemaking and finishing.

The order of transfer was roughly as follows. First came all of the de-

Top: A general view of the film assembly tables at the Crocker plant. Next: noxious fumes from platemaking chemicals are drawn off by the suction system built into etching sink. Third photo shows part of paper seasoning department. Bottom: a section of the spacious press room.

partments connected with letterpress, including the composing room and the large color press department. The smaller job press department followed, then the shipping department, production and accounting offices, part of the lithography press department, the bindery; next, the photo composing room and transfer department; the art department; and finally the balance of the lithograph press department. The major moving commenced in November of 1948, when work was already beginning to be turned out at San Bruno; it was heaviest through December and January and tapered off through February and March. The smoothness of the operation was a triumph of planning and co-ordination. Timed with the downward seasonal production curve, the move permitted volume of production to remain normal. Handled by experts, the transfer of equipment was achieved without damage or loss.

The San Bruno plant in itself was a completely new operating unit, new in all its equipment and machines, supplemented by whatever was needed from the dismantled Harrison Street plant. At this writing (April 5) the plant is complete and fully operating with the exception of one large new four-color press, due to be installed in time for the inaugural ceremonies and open house, set for the first week of May.

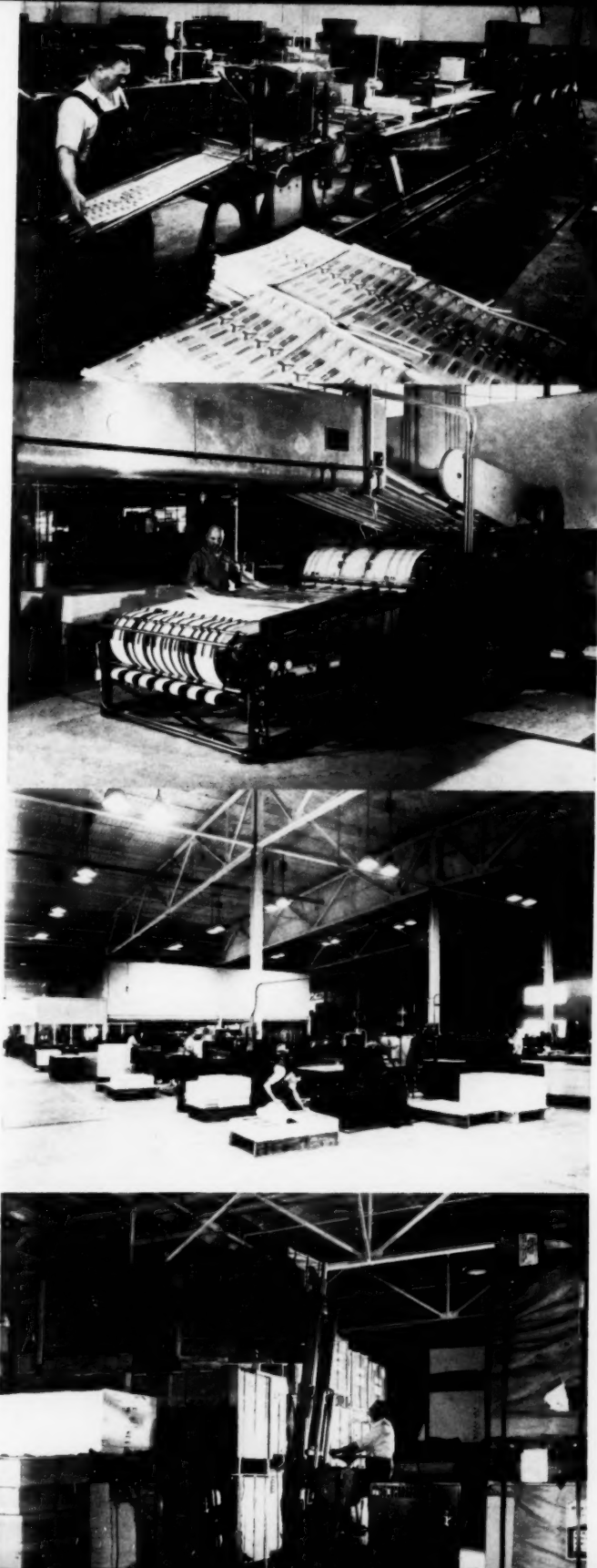
The New Plant

WE are ready to take our venerable ghost on his tour of inspection. Already he is looking with appreciation at the lines of the long building, surprised, no doubt, by its low, spacious spread, its color scheme of cool greys and greens blending with the charm of the skillful landscaping.

We enter a sound-proofed lobby with no intimation of the vibration

(Continued on Page 123)

Top: A battery of high speed web presses in the specialty label department, named "jumping jacks" turn out heat seal labels by the mile. They print 4 colors one side, 1 color reverse, perforate, die cut, cut off or rewind, in one operation. Next one of the 120 ft long varnishers and driers. Cutters have plenty of room. Lower: Skids are quickly wheeled over 3½ acres of floor, or stacked.





Traung Sees Dry Offset as Next Step

AN INTERVIEW

THERE is only one way for lithography to advance, only one major opportunity for improving technique and that is toward dry offset lithography. This is the considered view of the Pacific Coast's Grand Old Man of the industry, Louis Traung, who will be 83 on his next birthday, July 11. Still active and on the job helping to guide the policies of Stecher-Traung Lithograph Corporation, San Francisco, still finding recreation as an ardent duck hunter, Mr. Traung, who, as the entire industry knows, has contributed tremendously to some of the major developments his long career has spanned, has his mind wide open to the possibilities of further progress. Dry offset lithography is the next big step that he sees as "just around the corner" and it will be a combination of all processes.

"Today, lithography is a chemical process," he points out and he sees that as its only handicap. Once dry offset takes it out of the chemical class it will be simpler and faster; production will be greater; it will take its place beside rotogravure or relief printing. It is definitely the inevitable next big improvement in the line of evolution of the process from the reciprocating flatbed presses through rotary direct, offset, and multi-color to four-color. "We have got to the limit of our four-color technique."

Mr. Traung does not think we can look for larger presses. But we may get faster—for certain kinds of work.

"More speed can be had by feeding from a roll—the web press—but that requires a very long run as in the case of books or publications. For ordinary commercial work "we are well up on speed;" simplification must be aimed at, and that, he repeats, will come through dry offset. So far as quality is concerned, the mechanical and technical resources are here for just about the ultimate in reproduction.

Lithography as an industry has too much to offer for its operators to have any need to fear competition from other processes, in the view of this seasoned member of the industry. As Mr. Traung sees it, each of the reproduction processes has its function and its place, one being better adapted to one sort of work, one to another. For this reason, he sees no cause to worry much over gravure taking volume away from lithography. "I don't think we should lose much volume that way, if any."

Technically, Mr. Traung says, "I believe the process of offset lithography is the simplest and best method of printing today." His reasons for thinking so are that it is "printing without any pressure, using very little ink, and on almost any sort of paper, rough, good, bad, even on newsprint. Gravure and relief printing do not have these advantages." So, Mr. Traung thinks, there is no reason why lithography should not hold its volume against the competition of other processes.

He sees a sound and expanding

future ahead for the industry in the West. For one thing, he points to the fact that the population of California alone has doubled since 1940. Other Pacific Coast and western states are growing at a great rate too. Industry here is developing by leaps and bounds and business obviously produces more users for lithography than agriculture. More people, more needs, more things being made, offered for sale and advertised, surely must entail more demand for lithography. Improvements in transportation and communication extend the western lithographing plant's markets even farther. The industry here can service its customers by rail, water and air.

But there is no smugness in the philosophy of this pioneer who has come so far and achieved so much on the way. "We ought still to keep on trying to better our industry, technically and in every other way." There are challenges aplenty ahead for the young men, Mr. Traung believes, and he counsels those he sees as taking over where "we leave off" to have not only vision and courage, but patience. "to keep on trying . . . building on the experience of us old fellows . . . because ours is the greatest industry on the face of the earth."

Maybe there is a key to his character and to his success — and something of the secret of his youthfulness—in the remark he made enthusiastically and with bright eyes, as we left him after our interview: "I always get a thrill out of our industry . . . I guess, because I love it." ★★

Kodak



The ability of Kodak Contact Screens to be used in a vacuum frame increases the flexibility of your camera department.

Held in the closest possible contact with the sensitized material by vacuum pressure, Kodak Contact Screens remove the complexity of screen-distance ratios from exposure calculations.



KODAK CONTACT SCREENS . . .

*easy to handle
... simple to use*

Unbreakable Kodak Contact Screens, on flexible film, are easy to handle and store. They require no elaborate, expensive mechanism to place them in exposing position.

Low in initial cost, their use in your shop removes the ever-present threat of breakage—with consequent production stoppage—a continual danger with conventional type screens.

Kodak Contact Screens are simple to use, too. During exposure, these screens are held under vacuum or mechanical pressure in closest possible contact with the sensitized materials. This eliminates dependence on complex screen-distance ratios.

Contrast is accurately controlled with the use of filters. This easy control allows camera operators to produce the kind of screen negatives or screen positives they want, instead of compromising between the right dot structure and the limitations of the conventional cross-line screen.

See your Kodak Graphic Arts dealer today about the application of the Kodak Contact Screens in your shop. Or, if you prefer, write directly to Rochester.

Graphic Arts Division **EASTMAN KODAK COMPANY, Rochester 4, N.Y.**

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NEW YORK PRINTERS & BOOKBINDERS MUTUAL INSURANCE COMPANY



The Insurance Company of the

GRAPHIC ARTS INDUSTRY

A MAXIMUM OF SERVICE—through specialization and concentration in the GRAPHIC ARTS INDUSTRY.

A MINIMUM OF COST—DIVIDENDS—maintained at the favorable rates of 22% on workman's Compensation policies and 25% on Automobile Liability & Property Damage Policies—a worthwhile SAVING.

ABSOLUTE PROTECTION—after savings returned in Dividends on policy expirations averaging in excess of 23% since organization, there remains an unusually *LARGE SURPLUS* after setting aside reserves to meet known Losses and Contingencies.

SURPLUS \$650,721.21—Representing A MORE THAN CONSERVATIVE RATIO—almost $\frac{1}{3}$ of the total assets.

DIVIDENDS PAID TO POLICY HOLDERS REDUCE INSURANCE COSTS OF YOUR

Compensation and Automobile Liability Insurance

CHECK THE COMPANY. . . AT A GLANCE

1948 Premiums Written

\$999,899.52

1948 Assets

\$2,104,734.53

1948 Surplus

\$650,721.21

Condensed statement of the condition of the company as of December 31st, 1948.

ASSETS

Cash
On deposit with Bankers Trust Company, et al (except for \$30,000 in company's office)

\$150,108.39

U. S. Government Bonds
Equivalent to more than 85% actual market value of all Bonds and Stocks held

1,411,559.83

Other Bonds and Stocks
Rails, Utilities and Industrials

233,125.84

Mortgages
First Mortgage Loans on improved New York City real estate

36,211.79 Miscellaneous Assets

65,326.93

Real Estate
Acquired as a result of foreclosures

16,000.00

TOTAL ADMITTED ASSETS \$2,104,734.53

* Bonds and Stocks valued on New York Insurance Department Convention Value Basis. Securities carried at \$275,000.00, included above, are deposited for purposes as required by law.

** If actual December 31, 1948, market value of Securities had been used, surplus would have been \$655,780.89

Premiums in the Course of Collection
Due to the company on policies just issued, excluding any premiums outstanding ninety days.

\$176,212.56

Deposit in Mutual Corporations Re-insurance Fund
On deposit jointly with monies of other mutual companies, to be used for losses in excess of \$25,000.00 and less than \$75,000.00. Loss in excess of \$75,000.00 up to \$5,000,000.00 is further reinsured.

1,411,559.83

Loss Reserve

Set aside as required by law to meet future cost of accidents which occurred prior to date of this statement

\$872,374.14

State Workmen's Compensation Board Expense
Estimated amount hereafter payable to New York Workmen's Compensation Board, for expenses of administering the Law

59,521.48

Unearned Premium Reserve
Pro rata portion of premiums unearned on policies which have not expired

340,272.17

Other Liabilities
Salaries, Taxes, etc., due but unpaid as of date of this statement

\$37,935.58

Contingency Reserve
Representing difference between total values carried in assets for all bonds and stocks owned and total values based on the lower of December 31, 1944 or 1948 actual market values (Lower of cost, or Dec. 31, 1948 value of securities purchased since 1944.)

15,107.48

TOTAL LIABILITIES \$1,454,013.32

**** SURPLUS**

\$650,721.21

TOTAL \$2,104,734.53



NEW YORK PRINTERS & BOOKBINDERS MUTUAL INSURANCE COMPANY

C. F. Von Dreusche, President and General Mgr.

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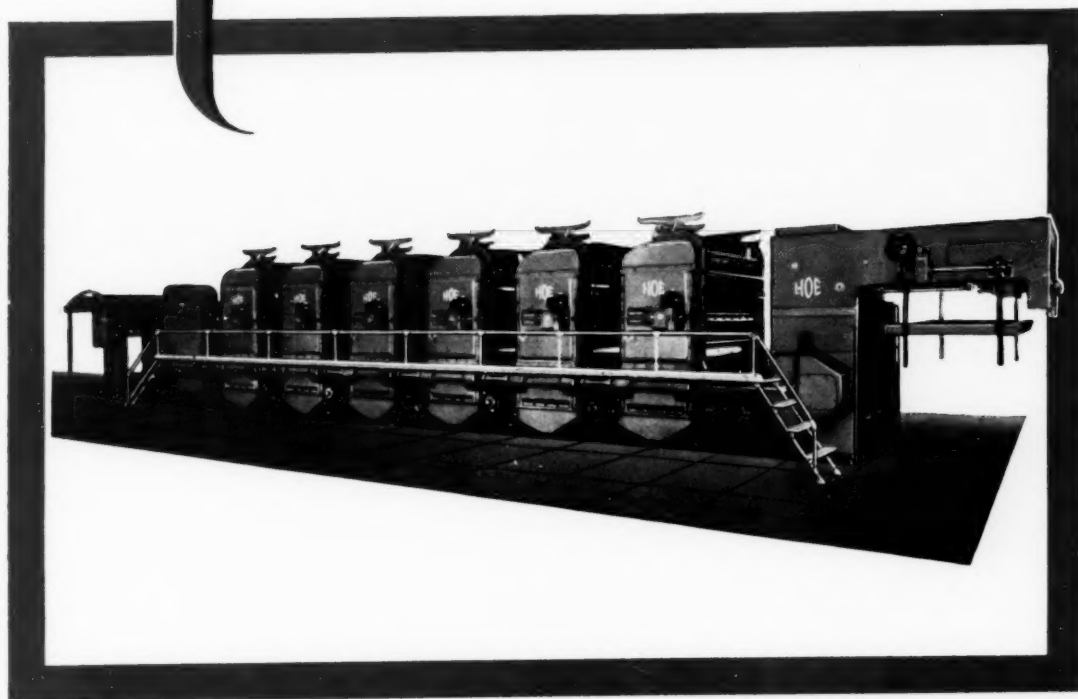
The World's First Six-Color Sheet-Feed Offset Press

(PRINTING 50" x 72" SHEETS)

Built for the new plant of The Grinnell Lithographic Company, at Islip, Long Island, this giant six-color press, handling 50" x 72" sheets, is designed to operate at speeds up to 6,000 sheets an hour.

At its New York plant The Grinnell Company now operates a Hoe 50" x 72" four-color and a 50" x 72" single-color sheet-feed offset press. Another Hoe 50" x 72" four-color will be installed at Islip shortly, and two additional Hoe 50" x 72" six-color presses are on order and in process of construction.

- Accuracy of registration is assured by a patented register cylinder which front- and side-registers the sheet, without stopping it from the time the sheet leaves the feeder separator until it reaches the delivery.
- Traveling gripper bars retain their hold on the sheet until printing is completed. Years of practical operation have shown that this method insures more accurate register than any other way of conveying a sheet through a multi-color press.
- Water distribution is controlled by an electrically-driven transmission drive, operated by a simple crank, affording a range from 0 to 65 revolutions a minute of the dampening system.
- Exceptionally high, profit-producing speeds are made further possible by anti-friction bearings, helical gears, perfectly balanced cylinders and rollers.
- Production speeds as high as 6,000 beautifully lithographed individual sheets per hour result from the Hoe patent non-stop principle of operation, as applied to the sheet-feed offset press.



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Hammermill Bond has been advertised for more than 37 years in The Saturday Evening Post. Other Hammermill advertisements are appearing in Time, Business Week and more than 20 other magazines. Hammermill Paper Company, Erie, Pennsylvania.

Membership in the
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Ask your "Hammermill" salesman for a copy of the idea-book, shown at left, "How This Sign Can Help You Get New Business" . . . or for complete details of this new business-building plan, send the coupon below either to your favorite Hammermill agent or to Hammermill at Erie.

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papers

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Please send me—FREE—a copy of "How This Sign Can
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**AN AMAZING NEW OFFSET BLACK—
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Spevacek Heads Litho Clubs

... 300 at Washington Event

IN its fourth annual convention, held in Washington April 29 and 30, the National Assn. of Litho Clubs added a new club to its roster, elected officers, and drew more than 300 attendants from many parts of the U. S. and southern Canada.

The association, convening at The Mayflower, chose James J. Spevacek, who is in charge of the printing department, Western Electric Co., Chicago, as president, succeeding Albert L. Tucker, Sauls Lithograph Co., Washington, D. C. Edward W. Harnish, Buck Printing Co., Boston, former second vice president, was moved to the post of first vice president; and Anthony Capello, Jos. Hoover & Sons Co., Philadelphia, received the post of second vice president. Herb H. Johnson, of the Cleveland Club, was elected treasurer, succeeding Frank G. Poll of Connecticut Valley. William J. Stevens, executive secretary, continues in that office, with headquarters in New York.

The newest Litho Club to join the ranks is the Junior Litho Club of Ontario (Canada), with membership from Toronto and Hamilton, Ontario. Representing this club at the meeting were Walter B. Thompson, Thompson & Sons, Ltd., Toronto, president of the club, and Reg. C. Byford, Litho-Print, Ltd., Toronto, a club director. This makes a total of 15 member clubs.

The two-day program covered varied subjects all the way from "How to Run a Litho Club Meeting," to "How to Run Offset Paper." A talk by the U. S. Public Printer, an audio-visual demonstration, and the premiere showing of a new offset press movie, were program highlights.

On the social side, the Washington Litho Club, host to the convention, and lithographers of Washington,



JAMES J. SPEVACEK

sponsored a reception and cocktail party; the Litho Club of Baltimore put on a tour of Washington and Alexandria, Va., and a luncheon, for the ladies attending; and the annual NALC banquet was the concluding event.

For all practical purposes, the convention got under way Thursday evening, April 28, when the Washington Litho Club held its regular monthly meeting at Hotel 2400. Visitors, in town for the convention, swelled the attendance to about 160. A program, arranged by Lynn R. Wickland, Army Map Service, the club's program chairman, included brief talks by representatives of five government lithographing agencies. The speakers were Albert Materozzi, Air Chart Service; Jerry Looney, U. S. Navy Hydrographic Office; Robert E. Rossell, Engineer Research & Development Laboratories, Ft. Belvoir, Va.; Samuel Sachs, Coast & Geodetic Survey; and Raymond E. Geegh, Government Printing Office. The climax of the meeting came when Mr. Rossell demonstrated a new presensitized acetate litho plate, making it in three minutes, and running it on a

small offset duplicator set up in the meeting. (Mr. Rossell's complete talk appears on another page).

William Heintz president of the Washington club, introduced many guests at the meeting. Among them were Mr. Tucker, president of the NALC; Charles Mallet, president of the National Assn. of Photo-Lithographers; Mr. Stevens; Mr. Spevacek; Roy Tenge, president of the Milwaukee Litho Club; William Julin, president of the Chicago Lithographers Club; Joseph Mazzaferri, president of the Litho Club of Philadelphia; Joseph Winterburg, Philadelphia secretary; Ray Schussler, Twin City Litho Club; Colonel Mills, commanding officer, Army Map Service; Lt. Col. Brown, executive officer, AMS; Prof. Robert F. Reed, research consultant, Lithographic Technical Foundation, Chicago; Peter Rice, former secretary of the New York Litho Club; Mr. Harnish; Joseph Ulrich, secretary, Boston Litho Club, and others.

The scheduled convention program began Friday morning with meetings of NALC officials. In the afternoon, following introductions and welcomes by Mr. Stevens and Mr. Heintz, U. S. Public Printer John J. Deviny, addressed the convention. Mr. Deviny recalled that he had addressed the first meeting of the Washington club several years ago. Turning his attention to the place of offset lithography in the Government Printing Office, he said that this process now accounts for about 25 percent of the total GPO volume, and that in the future this percentage probably will rise to 35 percent. He urged the craftsmen present, not to think of themselves only as camera supervisors, or pressmen, or press supervisors, but also to keep in mind that



Top Row: Retiring President Tucker (left) receives a resolution from Executive Secy. Stevens; Prof. Reed answers questions on paper asked by Mr. Spevacek (right) while Mr. Stevens (center) looks on; Walter B. Thompson (club president) and Reg. C. Byford representing the new Ontario Litho Club;

Second row: John Laverine and William Heintz (club president) of Washington; Robert F. Conner, Detroit; Charles Kayser, Chicago; Lawrence Tanke, Detroit; and Bruce Bivens, (club president) Detroit; Hanson Hoen and Louis A. Tamb of Baltimore; Public Printer of the U. S., John J. Deviny, addressing the conven-

tion. Lower row: From Cincinnati — William Jones, Ted Williams (club president), Max Birri, and C. Frank Petersen; from Dayton — A. Gordon Rulter, Jr., Fred Burlanger (now of N. Y.), and Ingram Rodgers (president); from Connecticut Valley: Frank Poll, Michael Pagliaro, and Clifford DuBray (president).

the objective is a finished job which will please the customer. Whether the customer decides to buy or not to buy is the factor which determines whether a particular plant is going to keep going. Mr. Deviny pointed out. He predicted new and wider outlets for lithography due to new methods of typesetting now coming into use.

To plan ahead and follow through are the main points to remember in running successful Litho Club meetings. George K. Dahl told the convention. Mr. Dahl, who is a contributing editor to *Convention and Trade Shows* magazine, and a public relations counsel to several national associations, outlined many points important in running any kind of organization. Among his principal points were: accuracy, and attention to details; have an agenda with specific tasks to be accomplished; plan several months ahead; plan according

to needs and desires of membership; be ready for emergencies and substitute programs when needed; have regard for parliamentary procedure but don't make it a fetish; send out two or three mailings per meeting, not just one; let people take part in programs whenever possible; in promoting attendance, sell, don't scold; start meetings on time, and keep the pace fast; have a specific person or persons assigned to meet speakers at meetings, take care of necessary hotel space, make the speaker feel at home, and write him a thank-you letter.

To determine the interests of members, he suggested a questionnaire with a list of specific subjects which members may check as first, second and third choice, etc. It is important to leave a space for other suggestions, too, he said. He emphasized the value of publicity to a club, and urged that clubs give editors all the facts on meetings, elections, and other activities.

Mr. Dahl answered a number of questions from members of local clubs on their specific problems.

The first day's session was concluded with a presentation of a prepared series of questions and answers on "Offset Paper and How to Run It." Questions were read by Mr. Spevacek, and the answers were given by Prof. Robert F. Reed, research consultant of the Lithographic Technical Foundation, Chicago. Prof. Reed is also program chairman of the Chicago Lithographers Club. The questions covered a wide range of topics, and gave particular attention to the handling of paper; troubles on the press such as picking; chalking; curling; conditioning gummed paper; and other phases. (These questions and answers will be published in full in a later issue.)

At the Saturday morning session, following a period of association business and committee reports, a demon-

stration was held of an audio-visual program, combining a wire recording with projection slides. Prepared by the Lithographic Technical Foundation, and available to local clubs through the NALC, this presentation covered in illustrated detail the desensitization of litho plates by the cellulose gum process. The recording ran for 21 minutes, and is suitable for a local club program, when combined with some other brief feature.

One of the convention highlights was the Saturday luncheon in the Sapphire Room, when Judge J. Raymond Tiffany, general counsel of the Book Manufacturers Institute, New York, reported on graphic arts conditions, as well as political conditions

in Europe. Judge Tiffany recently spent three months in Europe, studying conditions in general, and book printing in particular. In some countries master printers, comparable to U. S. journeymen, receive \$18 to \$20 per week, with \$25 as the top for exceptional workmen. Their standard of living is far below that in the U. S., he said. On the other hand, in countries where most plants were bombed out, completely new postwar equipment has been installed, and with low labor rates, quality work can be produced quite cheaply compared to U. S. standards. Were this material imported to the U. S. without restrictions, he said, it would be a threat to printing production here. The first

"foot in the door" in this direction, he said, came recently, when the U. S. Copyright Law was revised to allow 1500 copies of each foreign made book to be imported for the purpose of testing the market.

As for the over all picture in Europe, Judge Tiffany expressed the opinion that the Marshall Plan is needed but that its results are not being sold properly to Europeans. People benefitting from the plan are at the same time calling Americans imperialists and war-mongers as the result of constant Russian propaganda. Even some Europeans, he said, indicated surprise that the U. S. should provide funds without having any control over the purposes to which

Top row, L. to R.: Roy Tenge, president, Milwaukee Litho Club, Ray Schussler, Twin City Club, and Roman F. Kaczmarek, Milwaukee; from St. Louis — William Felster (club president), George Langenohl, and Ollie Schuerman; representing Chicago—William Julin (Club president), Charles Rahn, James Spevacek and Robert Anson. Second row:

Cleveland delegates Henry G. Prokupek, H. H. Johnson (president), and William C. Stone; from Boston: Joseph Ulrich, Charles Mallet and Edward Harnish; from Philadelphia John Knellwolf, William Hughes, and Anthony Capello, representing New York—Alfred F. Rossotti, first president of NALC, Larry Littman, Jack Tisne, and Angelo

Pustorino. Lower photo: The head table at the Washington Litho Club meeting April 28. Albert Materozzi, one of the speakers is shown at the microphone. At his right is Lynn R. Wickland, club vice president, and at Mr. Materozzi's left is William Heintz, club president. (Lower photo courtesy Harry Selby, Coast & Geodetic Survey)



they would be put. They referred, he said, to the use of U. S. funds to further their money-losing labor-socialization of industry in Britain.

One of the greatest threats to the U. S. at present he said, is the tendency to socialize jobs, security, insurance, etc. This will destroy initiative, incentive, and will eventually destroy enterprise and labor, he warned. When people depend on the government for their security and needs, they not only lose their own initiative and a degree of their liberty, but they actually pay more for what they get, he concluded.

Following the luncheon, one of the new developments in composition was described by William Herbstreit, project engineer of the Fairchild Camera and Instrument Corp. He told of the Fairchild Lithotype, a machine designed for producing type for reproduction and as a substitute for conventional hot metal type casting machines. The device types from specially made standard type faces, through a carbon ribbon. It produces upper and lower case, italics and bold face, in many different faces, with quick change keyboard adjustments. Impression is electrically controlled for even type color, and an elaborate spacing mechanism is incorporated in the device to aid the operator in justifying right hand margins. Copy must be typed twice, once to near-justification, then proof-read, and re-typed with automatic adjustments to justification. Type sizes range up to 12 point; sizes up to 24 point have been run in tests. Corrections are made by retyping lines and stripping in. Experiments are also being made with typing on cellophane.

Ten machines are now being built to be used in field tests, and another year may pass before the machines are available for commercial use, he said. He showed a booklet, completely composed by the machine, which he said cost about half what the cost by conventional typesetting would have been.

Additional information is available from the Fairchild Co. at 88-06 Van Wyck Blvd., Jamaica 1, N. Y.

Jack Dabney, eastern district manager for Harris-Seybold Co., pre-

sented the premier showing of the newest Harris-Seybold motion picture, "Printing Profits." The film, which he said was not a training film but would be valuable as an indoctrination medium, illustrates the features of the Harris 17 x 22" and 21 x 28" offset presses. It is in full color, and contains a great deal of animation in addition to close-up shots of the presses in operation. This is the third film produced by the Harris-Seybold Co., and is available for local showings.

Business of the sessions included a decision to hold the next NALC convention in Boston, probably on Friday and Saturday, April 28 and 29, 1950. This may be moved forward a week or two in case of a near-conflict with the 1950 LNA convention.

LIKE most conventions, the NALC's meeting had as its highlight, the annual banquet. A different twist was given to it by the traditional Mayflower smorgasbord style of service, making for a very informal, albeit, gastronomically satiating dinner. In other words, you got all you wanted to eat.

ml

The floor show was extensive, and contained a considerable array of top talent. The Washington club received many plaudits for its staging of the many local arrangements. Paul Heidecke, Washington Planograph Co., past president of the Washington club, was general chairman. Many aides were given credit for their work.

ml

Among the missing: Jack Maguire, president of the New York club, who was reported ill.

ml

When the Harris movie premiere was ready to go on, the projectionist was not to be found—he was across the hall snatching a look at Mrs. Truman and Margaret who were attending another Mayflower function.

ml

Many photographers were on hand exercising their foot-candles. One fellow had a few defective bulbs—his spirit was willing but the "flash" was weak.

ml

Public Printer Deviny aimed to arrive on time to address the convention, and he did. The only catch was that he arrived at the Shoreham instead of at the Mayflower. But he still managed to make it all right.

ml

The convention operated amazingly close to schedule, with some sessions even ending a little ahead of time. The high water and other obstacles which Bill Stevens defied, stayed defied, and he started the sessions on time. Well, most of them anyway.

There was considerable discussion on the problems and expenses involved in holding a convention such as the one in Washington, and a proposal was made that the future NALC conventions be held a day or two before or after, and in the same city with, the conventions of the National Assn. of Photo-Lithographers. It was pointed out that most Litho Club men attend the NAPL conventions anyway, and could thus make one trip for both affairs. The proposal was to be considered by the new administration.

At the banquet Mr. Stevens presented a framed, engrossed resolution to Mr. Tucker on behalf of the NALC members, in appreciation for the retiring president's work in heading the organization during the past year.★★

NALC SIDELIGHTS

Lloyd Lowe and Frank Alburger of Philadelphia covered most of Washington on foot. Among other stops, Lloyd slipped in and listened to a little Senate debate.

ml

Bob Hope was hanging around the hotel, probably trying to listen in on some of the Litho Club boys to pick up a few gags. When he checked out F & L got his suite.

ml

The Washington Board of Trade was holding an election in the hotel during the convention and many litho clubbers got mixed into their crowd. The Lithomen had to vote for Milt Schlosser before they could get out.

ml

The hospitality of supply and equipment firms was plentiful throughout the two days. Many held open house in hotel suites.

ml

Those arriving Thursday evening, all armed with hotel reservations made as many as 14 months in advance, were in for a rude shock. The hotel had no rooms. Some slept in a stop-gap "dormitory" on cots in the hotel, and many had to go to minor hotels scattered about town. Al Rossotti and Mrs. Rossotti had an especially bad time of it. First, someone at the station walked off with their bag, then the Mayflower couldn't fulfill their reservation. After waiting in the lobby till the small hours, they finally recovered the bag and obtained a room in another hotel, where they had to wait some more until a room was cleaned up.

ml

A little good singing was to be heard around the various suites, and more not-so-good singing.

ml

Ladies attending the convention put in a busy day sightseeing. One of the highlights was luncheon at the Old Club Teahouse in Alexandria, once George Washington's club.★★



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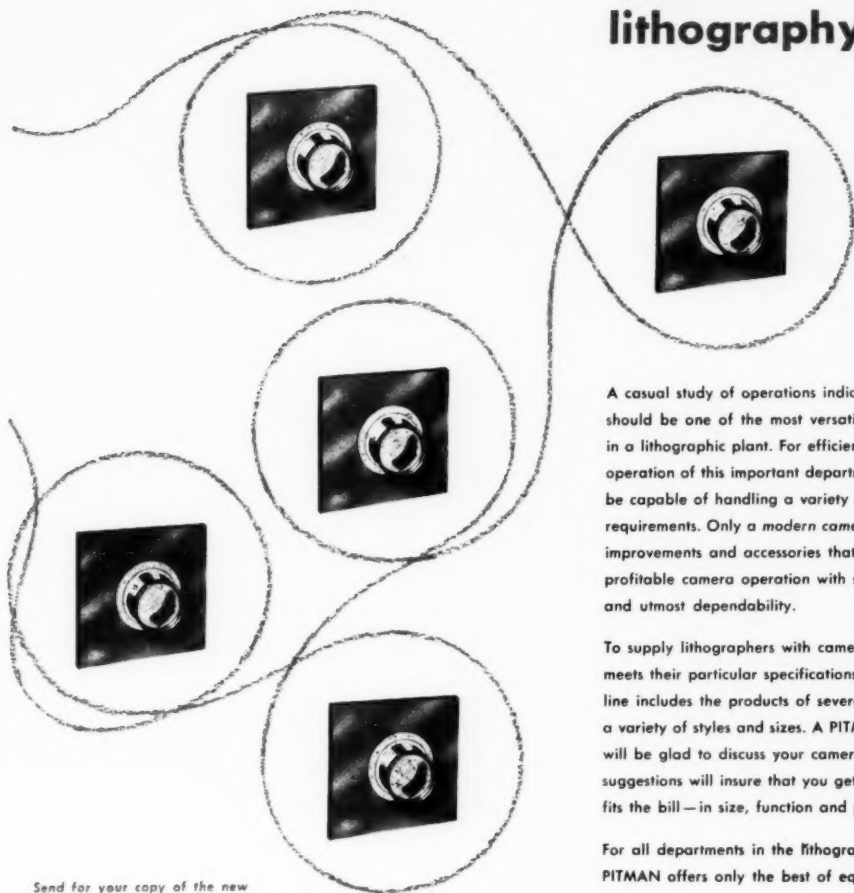
UNIFORMITY... Printed advertising sells merchandise. But the most perfectly conceived copy, layout, type and artwork are only as effective as they *appear* on the printed sheet. Maxwell Offset is the finest kind of insurance for printers and their customers. The uniformity with which Maxwell Offset prints—its unvarying quality from month to month, year to year—have won for it a reputation from which Maxwell Offset gains its position as one of America's most frequently specified printing papers.

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For all departments in the lithographic plant, PITMAN offers only the best of equipment.

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Dayco Offset Rollers pick up and deposit just the right amount of ink for perfect impressions . . . keep their same diameter, same tack under all conditions with EVERY KIND OF INK. They're easy to wash. Will not swell. Will not chip, pit or crack. Will not absorb moisture or oils. Form, distributor and ductor rollers have just the right softness needed to give super performance for millions of impressions. Order yours today. Write! *The Dayton Rubber Co., Dayco Roller Division, Dayton 1, Ohio.*

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Lith-Kem-Ko Lacquer can give you better deep etch plates because it has been proven under actual working conditions in hundreds of plants. It's a better lacquer for several good reasons.

Lith-Kem-Ko Lacquer is a plastic base lacquer with a great affinity to metals and inks. It is highly acid resistant and water repellant by forming a hard film surface over the metal. It dries slow enough to allow for easy spreading.

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Above: Lehmann executives. Founder Adolph Lehmann (center)

OPERATION LABEL

**Lehmann Co. in San Francisco,
a \$2½ million concern, started
in "Shanghai" district on \$190**

AS the first step in an expansion program, Lehmann Printing and Lithographing Co. in San Francisco, has recently completed the installation of a million dollars worth of new equipment and added new space by branching out into buildings adjoining the plant now occupying half a city block, with main office at 400—4th St.

Lehmann specializes exclusively in the making of labels—labels for any and all products put up in bottles, cans, boxes or any other sort of container. Fine and unusual color work is something they take pride in excelling in and one of the major additions to their equipment is a new four color offset press. Frank J. Caffarelli, vice-president and sales manager of the company, says it is the latest model Harris offset press, and lithographs a 42x58 sheet in four colors at approximately 5,000 sheets per hour. This means that the company can now deliver labels tomorrow on forms started today. Cost of this machine, including installation was approximately \$130,000.00.

In the varnishing department, the company has added the latest model Christensen varnishing machine, making the third in this department. The new model does more work than the two old ones, Mr. Caffarelli says. He calls it "the finest and most economi-

cal varnish machine to operate that has yet been devised."

To its embossing equipment the company has added the latest model Sheridan embosser. This machine takes a full sheet just as it comes from the lithographic press room and handles either hot or cold embossing.

In the photocomposing room both Rutherford and Monotype photocomposing machines have been installed and are now in operation. Large-size, modern cameras are another addition, along with all necessary appurtenances applying to their use.

The die cutting division has also been expanded with the addition of two latest model P.M.C. machines to the three old style models already in use. Each one of these new machines does as much work as "several of the old style die cutting machines," the company finds.

Among the major equipment added are also Seybold electric eye cutters as well as several Brackett trimmers. This makes a total of 15 cutting machines.

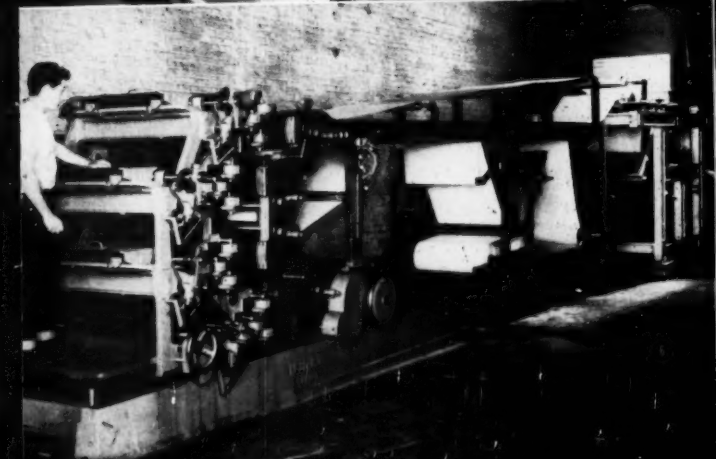
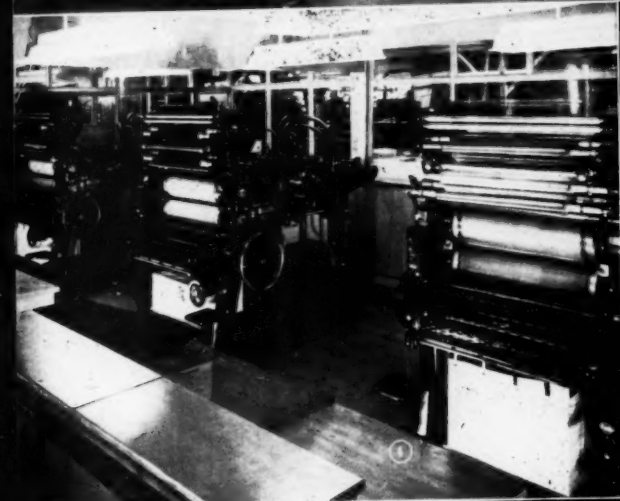
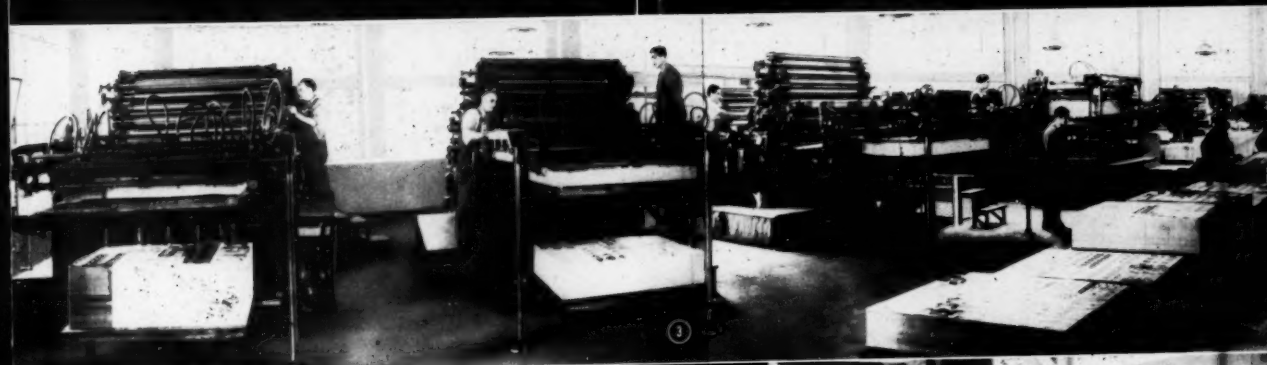
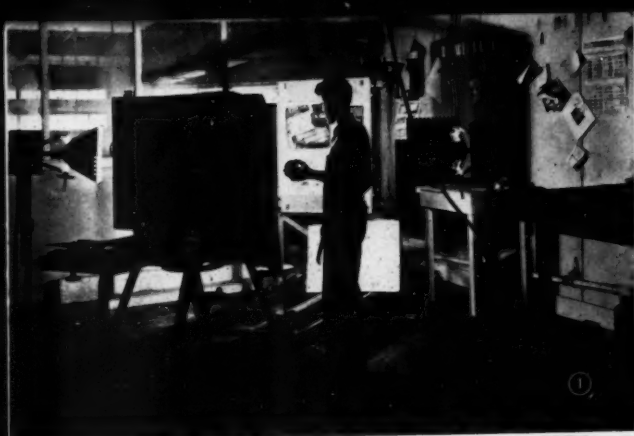
One of the most important items of new equipment is a web fed high-speed printing press, which will print four colors (or more, if one or more units are added). This letterpress machine has been successful with coffee bags, printing all colors, including gold ink, all at one opera-

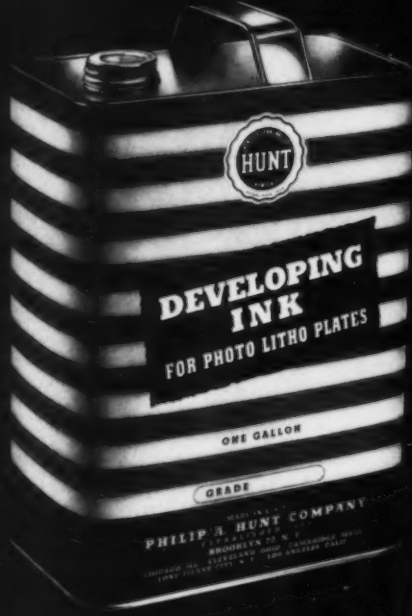
tion, and also creasing and perforating all at one high-speed operation. This printing press will handle all ordinary types of labels as well as various specialty papers, foils, etc., thus allowing the Lehmann firm to handle a great variety of label work they have passed up in the past. To this web fed press has been added heating and cooling units for rapid drying of inks. A still further addition is a rewinding and slitting machine.

Lehmann label products go all over the world, either as a result of their customers' world-wide distribution, or by the company's direct sales. For the past 47 years they have concentrated on labels only and in addition to serving a clientele which covers

OPPOSITE PAGE

1. Corner of photo Dept. at Lehmann where several large size cameras are operated. 2. Both Rutherford and Monotype photocomposing machines are used. 3. Single and two-color offset presses. 4. Small size offset press Dept. 5. New Harris four-color press is one of the major additions in current expansion. 6. High speed four-color web press, which also perforates, slits, etc. Heating, cooling and rewind units not shown. 7. A battery of five Brackett trimmers.





*Contains
the solution
to many
plate-making
difficulties*

Hunt Liquid Developing Ink is the product of both a new formula and a unique method of manufacture. In the Hunt turbine process, carefully controlled ingredients are so thoroughly mixed that the finished ink is not only absolutely uniform, smooth and gritless, but remains so indefinitely.

Thus the platemaker obtains a developing ink that

- (1) remains constantly uniform because it never settles out or sludges;
- (2) develops rich, intense images;
- (3) washes out easily and cleanly;
- (4) eliminates resin or chalk scum.

And the pressman is assured of brilliant, crisp reproduction, with no dragging of dots or lines. Hunt's Liquid Developing Ink is made in two viscosities, in order to promote top-grade results on every platemaking job.

LIGHT (Low Viscosity) for small Albumin Plates

MEDIUM (Medium Viscosity) for large Albumin Plates

Try this new, greatly improved ink today. Available in 1-Gallon Cans from all Hunt branches.



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ESTABLISHED 1909

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CHICAGO, ILL.

CLEVELAND, OHIO

CAMBRIDGE, MASS.

LONG ISLAND CITY, N. Y.

LOS ANGELES, CAL.



8 Original engravings are made here on aluminum or film.
9 One of five vaults where original engravings are stored.
10. New Christensen varnishing machine. Two other var-

nishers are also operated. 11. New Sheridan embossing press.
12. A section of cutting Dept. where 15 cutters are operated.
13. All labels are inspected before packing.

every state in the Union, they have an increasing foreign business.

"In a single day," says Mr. Caffarelli, "we sometimes have mail from as many as 25 different foreign countries." It requires several stenographers to translate the letters that come in with inquiries or orders from around the world.

In line with the very large expansion program, in which the new

equipment is only one step, Lehmann is also expanding its sales facilities and related merchandising activities. Beginning with equipment because that means improved quality of work and speed in serving customers, the company will go on to a building program. A long range program calls for a new plant. "We have made up plans," Mr. Caffarelli says, "for a modern, up-to-date building to take

care of all of our facilities under one roof." Naturally, it will be quite a while before such plans are completed, but in drawing them the one dominant aim of more and better label production will be kept in mind, fulfilling the company's slogan, "If it's a label—we can make it."

The founder of the concern and its present president, Adolph Lehmann, is still very active daily, per-

How to put sock in your first sentence

MONEY-MAKING MAIL

NOW-so much easier to sell better printing

...since you and your customers are reading free booklets.

Money-Making Mail

Quality printing — on fine paper! You quote *both* with unprecedented results after reading *Money-Making Mail* and *How to Put Sock in Your First Sentence*.

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Copyrighted *Letter-Cost Chart* shows why mail is America's biggest advertising bill, what a small part of letter-cost your printing really is. FOX RIVER PAPER CORPORATION, 5651 Appleton St., Appleton, Wisconsin.



Match your quality printing by quoting it on fine paper

by

FOX RIVER

COTTON-FIBER BOND, ONION SKIN, LEDGER

sonally supervising many of the important phases of the work. Mr. Catfarella, vice president and sales manager, has been with the firm for the past twenty years. Albert Weinstein, vice-president and general manager, has been with the firm for twenty-two years. Vice-president in charge of production is George DeSalvatore, whose record with Lehmann is 19 years.

In addition to custom-made labels, the company is acknowledged to have about the largest and most complete assortment of stock labels in the world, applying to all ranges of container, product or package. The several thousand different designs and sizes extend through 13 bound catalogs. Always available are in the neighborhood of two hundred million of these stock labels, ready to be adapted to a given customer's needs and rushed out to any country or any part of the United States. Speed of delivery has helped to make Lehmann labels competitive in terms of service with almost any firm in this country and some parts of the world. The new equipment will contribute further to their reputation in this respect.

The present size and scope of the firm is all the more remarkable because it was achieved by, and within the lifetime of the founder. Now valued at \$2,500,000, the young Adolph Lehmann started the business with a borrowed capital of \$190.00. The years between, he admits, contained many of "hardship and privation."

The start, Mr. Lehmann told *Modern Lithography's* reporter "was made in a small loft in the old 'shanghai' waterfront district of San Francisco. The first units were an assortment of used types and other appurtenances of a small print shop. The one small job press was run by foot power for lack of funds to buy a motor." Mr. Lehmann solicited orders during a part of each day, then set up the type forms, made ready, and "kicked" the press well into the night if his selling efforts that day had been resultful—as they usually were. It was a long time before he could

(Continued on Page 121)



Geo. Schlegel, 3rd, Pres., LTF



Harry E. Brinkman, V. P.



Ralph D. Cole, Secy.

Geo. C. Kindred, Treas.



Schlegel Heads LTF, TALI, Forum Meetings Draw Throngs to Chicago

THE 25th anniversary meeting of the Lithographic Technical Foundation in Chicago last month brought together one of the largest gatherings of lithographers ever to assemble in that city. During five days from April 12 through the 16th, three groups were in successive session, each devoted to the presentation of the latest and newest developments affecting lithographic operations.

For good measure, the Lithographers Club of Chicago advanced its regular meeting date two weeks, so that its members might derive some benefit from the presence in Chicago of the host of outstanding specialists and authorities.

Opening the week-long lithographic roundup, the Technical Association of the Lithographic Industry, newest organization of technical men, now with some 110 members, held a two-day session at the Congress Hotel. Registration as reported by George W. Wilhelm, of Rand, McNally & Co., secretary-treasurer of TALI, was 131. Proceedings of this meeting on April 12 and 13, are reported elsewhere in this issue of *ML*.

Officers of the Lithographic Technical Foundation, elected at the members' meeting, April 14, are as follows:

President, George Schlegel III, Schlegel Litho Co., New York.

Vice President, Harry Brinkman,

Cincinnati Lithographing Co., Cincinnati, O.

Treasurer, George C. Kindred, Kindred, MacLean & Co., New York.

Secretary, Ralph D. Cole, Consolidated Lithographing Corp., Brooklyn, N. Y.

Directors chosen were the following (in addition to the officers):

Don H. Black, Western Printing & Lithographing Co., Racine, Wis., (Retiring president of LTF)

B. E. Callahan, Inland Litho Co., Chicago.

Charles W. Cole, Harrison & Smith, Minneapolis.

R. E. Damon, Atlanta Litho Co., Atlanta, Ga.

Arthur A. Goes, Jr., Goes Lithographing Co., Chicago.

John L. Kronenberg, S. D. Warren Co.

Frank A. Myers, Copifyer Lithograph Corp., Cleveland.

James Strobridge, Strobridge Lithographing Co., Cincinnati.

Ralph J. Wrenn, Stecher-Traung Lithograph Corp.

Hugh R. Adams, Roberts & Porter, Chicago.

Engelbert Smith, Crescent Ink & Color Co., Philadelphia.

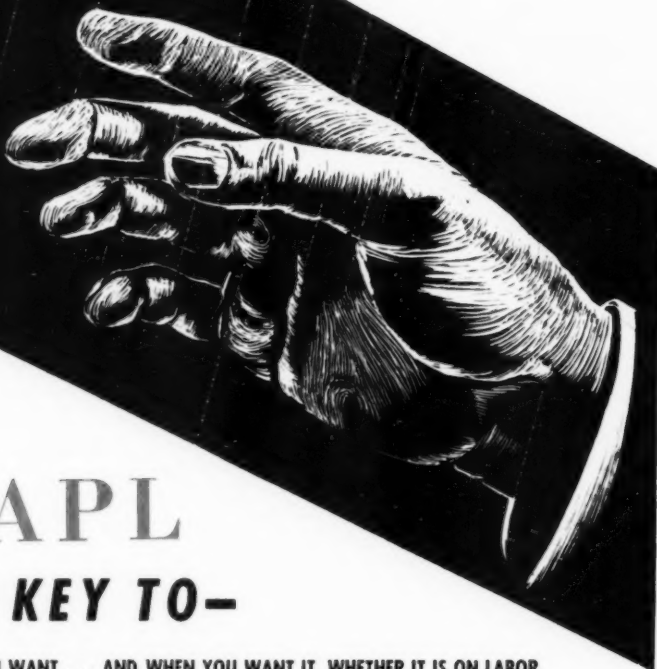
William Hogan, Miehle Printing Press & Mfg. Co., Chicago.

Lorne Campbell, Montreal Litho Co., Montreal, Canada.

Stanley J. Kukla, I. S. Berlin Printing & Litho. Co., Chicago.



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GOOD ?**



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OF PHOTO-LITHOGRAPHERS**

**317 WEST 45th STREET
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National Association of Photo-Lithographers
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Our press equipment is as follows:

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TALI officers and committee chairmen. (L. to R. front) W. H. Wood, Harris-Seybold, auditing committee; A. W. Cornell, Forbes Litho., director; M. H. Bruno, LTF, president; M. C. Rogers, R. R. Donnelley, first vice president; and G. W. Wil-

helm, Rand McNally, secretary-treasurer. Back row: John McMaster, Eastman Kodak, program committee; G. S. Hammer, Forbes, nominating committee; Frank Preucil, Gerlach-Barklow Co., director; and R. F. Reed, LTF, papers committee.

Directors assigned to the executive committee, included Don H. Black, Harry E. Brinkman, Ralph D. Cole, George C. Kindred, Frank A. Myers and Ralph J. Wrenn.

Finance committee members selected were George C. Kindred, James Strobbridge and Ralph J. Wrenn.

The election, as pointed out by Wade E. Griswold, executive director of the Foundation, represents the effort to get younger men from the industry on the Foundation's Board, also a geographical representation and a balance among large, medium and small sized plants.

Addition of representatives of manufacturers and suppliers to the board, was a recognition of the need for closer contacts with this essential section of the lithographic industry and to give them opportunity to better present their problems as these arise.

Among important actions taken at the meeting was a decision to fix the date for the annual members' meeting, with board and committee meetings, on the first Tuesday of February, hereafter.

This will permit the new organization each year to start its activities in full more nearly parallel to the fiscal

year and it will also avoid overlapping with other industry conventions.

Another important action was the appointment of a survey committee, headed by William Winship, vice president and general manager of Brett Litho Co., Long Island City, N. Y., which was empowered to study the possibilities for standardizing press sizes and to determine what manufacturers think are the desirable sizes to produce.

Glessner House, Mr. Griswold remarked, is "bursting at the seams," making it difficult to conduct there all the authorized research projects

At LTF's Technical Forum in Chicago. Top—Charles Shapiro of LTF educational department speaks as chairman Wade Griswold, LTF executive head, looks on. Dr. P. I. Hartsuch, LTF laboratories, demonstrates use of pH meters to Forum

audience. Lower row shows a general view of the audience and at right is R. V. Mitchell, chairman of Harris-Seybold Co., addressing the Forum. The sessions were held at the Illinois Institute of Technology.



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with the manpower and facilities available. Work will, however, be continued during 1949 on projects now under way and new work will be done both in and out of the LTF laboratory, either through cooperation with other laboratories or in the plants of individual Foundation members. A committee to work out this cooperative plan was to be appointed later.

While the Foundation's primary purpose is to develop projects of overall interest to the entire industry, numerous requests come from small segments of the field, for work on problems with which only a limited number of lithographers, such as label or decalcomania manufacturers, are concerned, Mr. Griswold said. This situation, he added, is intensified by the fact that over half the Foundation's members now operate combination plants, and the further fact that 60 percent of the lithographic volume today is done in specialized plants.

Discussion of this problem led to adoption of the principle that the special work asked for by the smaller groups will be done as requested, with the Foundation contributing part from its funds, and the group concerned putting up the balance required.

Latest group to ask for special work Mr. Griswold stated, are the manufacturers of rubber blankets, who met in Chicago, April 11 and outlined the project, which the Foundation will undertake for them under the new financial arrangements.

Sessions of both the education and research committees of L.T.F. were marked by down-to-earth discussions of Foundation activities, both present and future, and the adoption of far sighted recommendations to guide the board during the coming year.

With Ralph Cole, president of Consolidated Lithographing Corp., Brooklyn, as chairman, the education committee reviewed the status of the entire educational program, including the 45 manuscripts of forthcoming publications, of which 18 are scheduled for completion this year. Problems of teachers and teaching

materials were also discussed by representatives of the organized litho trade schools, the five other cooperating institutions, and some of the approximately 100 companies which have in-plant training programs. Among topics talked over were test questions, student guides and packaged training kits for on-the-job courses.

In the research committee sessions, of which Ernest E. Jones of Graphic Arts Corp. of Ohio, Toledo, and Frank Myers of Copyfyer Litho

Corp., Cleveland, were co-chairmen, discussion brought out a trend in business which is laying emphasis on applied research and development for early use, rather than on long-time fundamental research. Costs all along the line are mounting, it was pointed out, and Foundation members are looking for definite accomplishments which will contribute to keeping costs in line.

Some 18 new projects were before the committee for consideration, along with appraisal of all those now under

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NOW—every engraver can sell press-size plates instead of only the originals. Here's a big, new, profitable field for service to your customers.

Finished plates made from our step-and-repeat negatives contain as many positioned copy images as desired. It is no longer necessary to lock-up numerous individual plates of any kind . . . saving make-ready time, and making perfect color register of all images almost automatic.

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● Did you ever stop to think what an important part water plays in the success or failure of a piece of printed literature?

Take an ordinary dry sheet of printing paper, expose it to the moist air of a press room, and it starts taking on water. It's very likely to stretch or wave before the printing job is finished. This makes for lost time, lost tempers and lost customers.

But now take Chillicothe Offset paper—that's something else again. This fine stock comes with the just-right amount of moisture already built-in. Take off the moisture-tight wrapper and it's ready for the press. Ready to give an accurate reflection without distortion.

Less spoilage, less make-ready mean a better job with real savings on overall cost.

Chillicothe Offset invites realistic reproduction without exacting a premium in printers' skill.

Maker of a distinctive line of fine papers for many uses, including such distinguished stocks as

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way at Glessner House. Among others, the research committee authorized a project to be concerned with the possibilities for developing an improved color control device, this action being taken after hearing Dan Smith, Inter-chemical Corp., describe and discuss in detail I.P.T.'s color difference measuring device, developed by Dr. Arthur C. Hardy at Massachusetts Institute of Technology.

Another subject before the research committee was a means for producing a plated hot melt coating superior to laminated cellophane and authorization was given a project to be handled within limitations of the Foundation's budget or with outside funds if obtainable.

A demonstration was made of a new jet spraying device for cleaning plates by gas after leaving the grainier, a process which was discovered by chance in use in another industry for degreasing operations, and determined, as shown by the Chicago demonstration, to be suitable for adoption in lithographic operations. This was cited as an example of what is possible through closer cooperation with other industries.

Among resolutions endorsed by the research committee and later also by

the Foundation's board was one expressing approval of the Technical Association of the Lithographic Industry and assuring TALI of cooperation by the Foundation's research staff in work on the new organization's program.

All meetings of the Foundation and of the Tri-State technical forum on April 15 and 16 were held at the Illinois Institute of Technology, where, due to the spring vacation for the students, it was possible to obtain use of lecture halls and a dining room.

Upward of 400 persons registered for the forum sessions, among them being superintendents, foremen, journeymen and other key operation and technical men from litho plants in Illinois, Indiana, Wisconsin and a small section of northern Michigan. Canada was also represented by two men from Montreal who have been taking the Intensive Survey course at the Chicago Lithographic Institute.

Some who drove their own cars reached the Illinois Tech campus with great difficulty, because of an 11-inch blanket of snow which an April storm dropped over Wisconsin. From the start, however, it was an enthusiastic group, intent on learning what

the Lithographic Technical Foundation is doing to help them produce a higher quality product at less cost.

These technical forums, it was learned, are the outgrowth of an inspiration born in the mind of R. E. Damon, of Atlanta Litho Corp., a member of the Foundation's board. Observing the evident relish with which a forum conducted during the annual meeting in Chicago a year ago, was received by the large crowd in attendance, Mr. Damon had remarked that it was "too bad we can't take this out around the country so our entire industry can benefit."

Demonstrating his good faith, Mr. Damon enlisted lithographers in the southeastern states to underwrite the expenses for such a forum in Atlanta last October. Four other forums were subsequently held in Minneapolis, Montreal, Toronto, and Fort Worth. Numerous other requests from all over the country have been impossible to accommodate, the Foundation has announced. However, one more has been scheduled for New York in July and probably still another will be offered on the West Coast in the fall.

Conducted by the manager, consultant, and supervisors of LTF's 24-man research staff, the sixth forum

(Continued on Page 119)

Top: M. H. Bruno, TALI president at the rostrum; G. W. Wilhelm, TALI secretary-treasurer; G. W. Jorgensen, LTF, presented a paper on tone control; Daniel Smith, Inter-chemical Corp., discussed the requirements of a color measuring instrument; J. A. C. Yule, Eastman Kodak Co., de-

scribed methods of producing black printers. Lower row: Dr. F. H. Frost, S. D. Warren Co., describes new principle in offset paper development; Ralph M. Evans, Eastman Kodak, gave a paper "Seeing Light and Color"; Robert F. Reed, LTF, was active in both the TALI meetings and the Forum.



Platemaking

3 Minutes from Package to Press

By Robert E. Rossell

Chief, Photo-Lithographic Branch, Engineer Research & Development Laboratories, Ft. Belvoir, Va.

IF I were to say that it is now possible to process completely a lithographic plate, and have it ready for the press within 3 minutes after the plate was removed from its package, there is no doubt that a number of you will take a "show me" attitude. Well, we have in the laboratory of the Photo & Lithographic Branch at the Engineer Research and Development Laboratories, The Engineer Center, Fort Belvoir, Va., such a plate.

The accompanying chart indicates the operations for processing a conventional albumin plate, and a new presensitized plate. Only two operations are needed to process the presensitized plate: one, expose to a negative; two, gum, and the plate is ready for the press. It is just as simple as that—no cleaning, no coating, no developing, no washing and no etching.

The plate was developed—I really should say invented, during the course of a research contract between the Keuffel & Esser Company and the ERDL. It is a negative-working lithographic plate consisting of a cellulose acetate film which may or may not be laminated to a base material such as paper, metal foil, or the like. As the acetate is relatively costly, lamination to a less expensive base material is indicated either for reduction in cost or for the purpose of imparting dimensional stability which is not inherent in the acetate film itself.

* Demonstration and paper delivered by Robert E. Rossell, Chief, Photo Lithographic Branch, Tech. Dept. V, Engineer Research & Development Laboratories, The Engineer Center, Ft. Belvoir, Virginia, before the April 1949 meeting of the Washington Litho Club, Washington, D. C. 28 April 1949.

One surface of the cellulose acetate film is treated to provide a saponified surface layer which is hydrophillic and repels grease or lithographic inks. The nature of this saponified surface is such that it is capable of being coated or sensitized with a light-sensitive diazo compound, the light decomposition product of which is able to tan the surface. Further, the smooth surface of the film has the

ability to carry sufficient moisture to function as a lithographic plate. Thus, there is no breaking up of fine structures by the basic grain structure of the plate.

Sensitized plates may, when properly packaged, be stored under normal conditions for prolonged periods. Tests to date indicate that presensitized plates are usable for as long as a year after the coating is applied.



Zephyr

by

S and V

To all Lithographers:

Since one of the principal purposes of this annual LNA convention is to evaluate any new developments designed to better the art of lithography, then we urge you not to adjourn until you have fully investigated ZEPHYR – the most outstandingly different ink in the history of offset printing.

Ask the S&V representatives at your convention to show you a graphic illustration of the superior results obtainable with ZEPHYR over conventional offset inks—or, send for our descriptive folder entitled "COMPARE."

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Since the plate reaches the user pre-sensitized, in a box similar to the way in which photographic film is packaged, there is no need for elaborate plate processing equipment.

The processing of the plate ready for the press is accomplished in two simple steps consisting only of exposure and gumming. The sensitizing agent is water soluble, but upon exposure to light, it decomposes to form an insoluble hydrophobic material which attracts and carries the lithographic printing inks. In the gumming operation, the unexposed soluble portion of the sensitizing chemical is removed, the image is fixed and the non-printing areas are protected. The plate thus obtained is put on the press without any further preparation.

Using a 30 amp. single arc lamp 30" from the vacuum frame, exposure is completed within 20 to 30 seconds. Using a No. 1 photoflood lamp, in a reflector at 30", exposure may be completed within 3 minutes.

The effect of relative humidity and temperature prevailing at the time of exposure is small, so much so that it can be neglected for all practical purposes. The plates are of the disposable type, i.e., used once and disposed of. Thus, grainers and whirlers are eliminated and very little space is required for a complete plate-making department when these plates are used.

The results attained on the press are superior to the prints made from metal plates, generally attributed to the absence of a grain to break line and dots.

The plate surface is inert in that it will not oxidize, thus eliminating gumming and etching. These plates are much easier to handle and to run on the press than are metal or paper plates since the plate is made up of a basic hydrophillic surface and a hydrophobic image.

It is rather doubtful whether any person connected with lithographic research and development work, either in industry or in Government, could predict accurately where the next five

(Continued on Page 121)

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WHEN YOU WANT TO KNOW ... GO TO AN EXPERT!

Rising Papers

ASK YOUR PRINTER ... HE KNOWS PAPER!

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↑ The above advertisement appears in a long list of executive advertising and sales promotion magazines.

It's because every Rising paper consumer ad we are running this year builds you—the printer—up in the consumer's mind. We tell them that if they want to know about paper—go to an expert ... YOU!

And every high class printer knows RISING is RIGHT there with a line of papers for every type of job—with papers that pay-off in quicker, more efficient handling for you—better looking finished jobs for your customers.



Rising Papers

PRINTING AND TECHNICAL

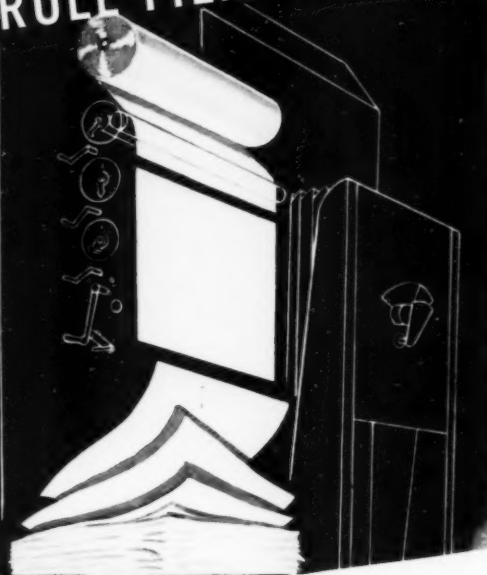
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SPEED CAMERA OPERATION

GREATER SPEED
WITH ROLL FILM

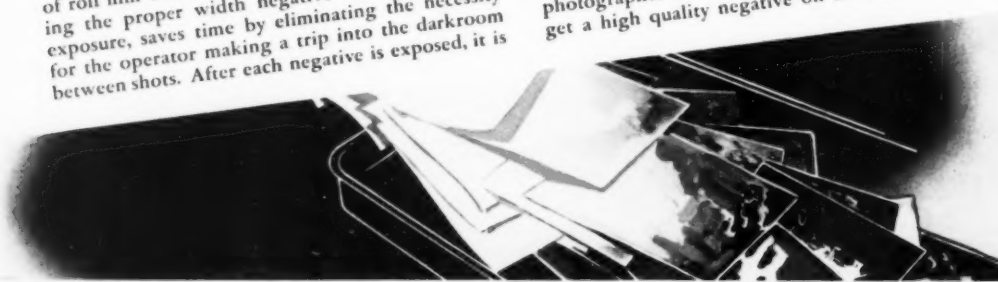
OFFSET TYPE ROLL FILM CAMERA



Speed, flexibility and a constantly increasing excellence in technical processing for reproduction are strong selling points of the offset process. Offset photographers find that the Chemco Offset Camera enables them to step up negative production while improving the quality of their negatives. The film magazine, loaded with three widths of film, saves time in shooting copy in a wide range of sizes. Use of roll film with simple crank controls for advancing the proper width negative into position for exposure, saves time by eliminating the necessity for the operator making a trip into the darkroom between shots. After each negative is exposed, it is

dropped into a light tight box and the operator proceeds with the next shot... All without requiring him to leave the front of the camera. Chemco's simplified focusing system positively sizes copy correctly, making it unnecessary for the operator to check his sizes on the ground glass. The Chemco stop rationer settings automatically compensate aperture size for bellows extension.

Chemco Roll Film has a wide exposure range and extreme sensitivity to copy values, giving the photographer an added advantage in his effort to get a high quality negative on the first shot.



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New Standards Affect Labels

Release shortly of new federal standards for the manufacture of mayonnaise and salad dressings is expected to create a considerable demand by processors for new labels for these products. Discussing this anticipated development at the recent Chicago convention of the Mayonnaise and Salad Dressing Manufacturers Association, Dr. T. H. White of National Adhesives, Div. of National Starch Products, Inc., pointed out that attractive packaging will play an important part in meeting the competition that has returned with the buyer's market, and that in the packaging of products made by this organization's members, the label is an outstanding factor.

Dr. White suggested that if packers are planning to redesign their labels, they work closely with their lithographers and keep in mind certain elements that make for good labels.

Letterhead Contest Winners

Edgar L. Budden, assistant to the president of Publishers Printing Co., New York, has been announced as winner of the first prize in the National Letterhead Rating Contest on Certificate Bond, sponsored by Crocker-McElwain Co., Holyoke, Mass. Over 6,200 individuals participated in the contest. The prize presentation was made by Edson S. Dunbar, sales manager of Crocker-McElwain. Second prize went to Edward Wieritsch of American Type Founders, Buffalo.

Don Grant Speaks at Dayton

Don Grant, supervisor of Harris-Seybold's Printing Process Laboratory, was the guest speaker at the "Offset Night" meeting of the Dayton Club of Printing House Craftsmen, April 21.

H. R. Wilson, Ink Man, Dies

Howard R. Wilson, 72, co-owner for 20 years of Allen & Wilson, Philadelphia ink makers, died April 16. He was president of the Philadelphia Printing Ink Assn., and was a member of the local Craftsmen's Club.

WALDRON *Aut-O-Lac* Sheet Varnishing Machine



designed for the popular size sheets

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Our new illustrated folder, just off the press, contains views of the varnishing unit, transfer tapes, piling device, etc. A diagram of the complete varnishing line is included along with full construction details of its advanced design and many operating advantages. Copy will be sent upon request.

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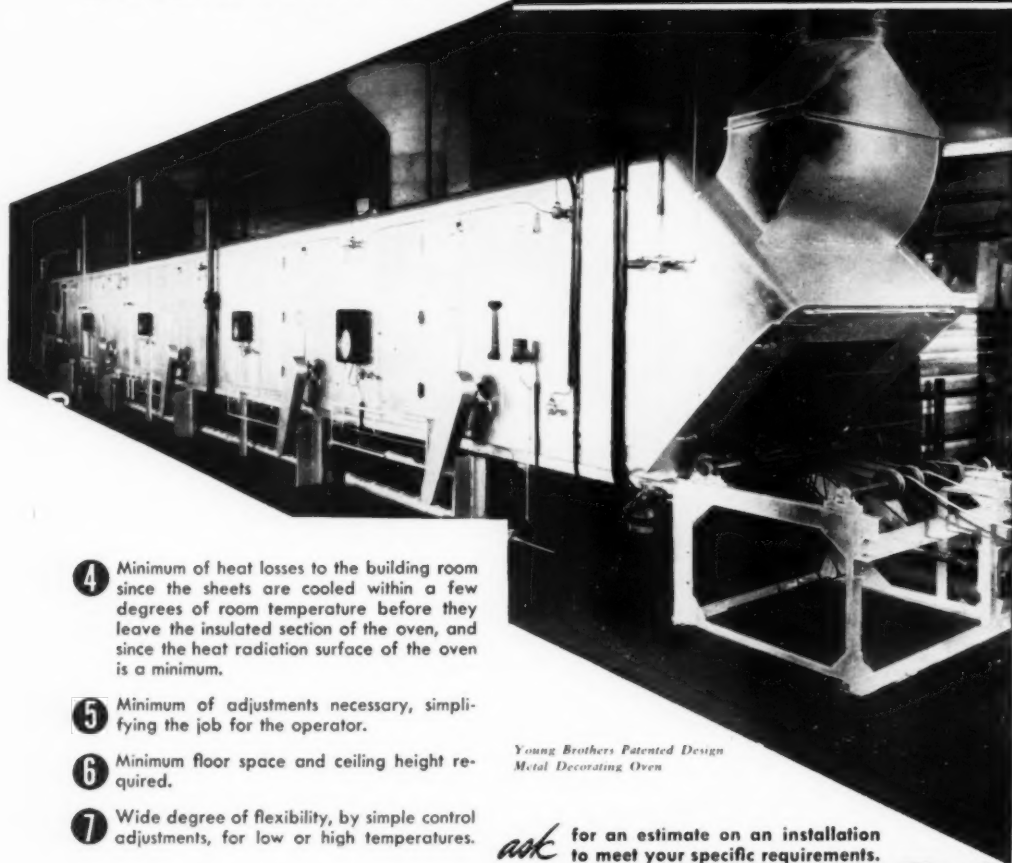
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The Metal Decorators as they visited the Army Map Service plant. (AMS Photo)

Metal Decorators

...meet in Washington

REPRESENTATIVES of metal decorating, coating and lithographing firms in many parts of the country met together April 7, 8 and 9 at the Shereham Hotel, Washington, D. C. at a semi-annual meeting of the National Assn. of Metal Decorators. In addition to closed association sessions, the group toured two graphic arts centers in the Capital, and held several receptions and a banquet.

Following registration on the opening day, and a business meeting and luncheon, the group went in chartered

busses to the Army Map Service reproduction plant, where the army's lithographed map production is centered. Among the hosts there, was Lynn R. Wickland, civilian reproduction chief.

In the early evening R. Hoe & Co. was host at a cocktail party and reception, and many metal lithographers and their wives, and other guests attended. Clarence M. Dickinson and V. R. Stafford of the Hoe Co., were hosts.

A dinner followed, which was open to all members and supply and equip-

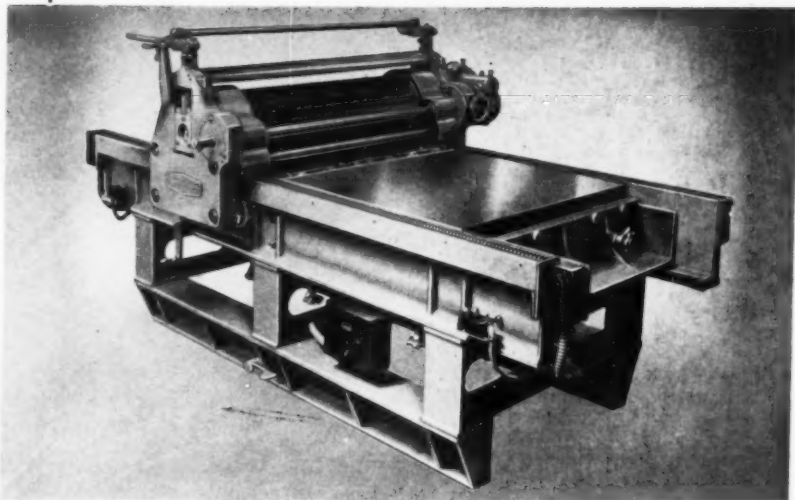
ment men. Informal entertainment included several numbers by the "metal desecrators" quartet, composed of Winslow Parker, Parker Metal Decorating Co., Baltimore; Ed Steinwedel, Crown Cork & Seal Co., Baltimore; Ray Dawson, Metal Litho Corp., Brooklyn; and Louis E. Engroff, Parker Metal Decorating Co. Mr. Engroff also sang a bass solo. Mr. Parker presented some banjo numbers, and Mr. Steinwedel led some group singing.

Louis Tamb, Fuchs & Lang Div., gave a number of stories in dialect.

A number of wives attended the informal receptions, and toured the Washington area.



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and returned for several encore stories.

William Kerlin, Tinplate Lithographing Co., Brooklyn, president of the NAMD, presided at the dinner.

At the Friday morning session, a paper "New Developments in Vinyl Resin Metal Coatings," was given by R. A. Calsibet, assistant to the manager of the Coating and Adhesive Materials Div., the Bakelite Corp., New York.

In the afternoon the members toured the U. S. Bureau of Printing and Engraving, where paper money and government securities are printed.

That evening the Wagner Litho Machinery Div. held a reception and cocktail party for all attending the meetings. Chris Scheehle, Jr., and Fred Bailey, of the Wagner organization, were hosts. Mrs. Steinwedel played the piano for group singing, accompanied by Mr. Parker and his banjo.

The Saturday morning session concluded the association's business meetings.

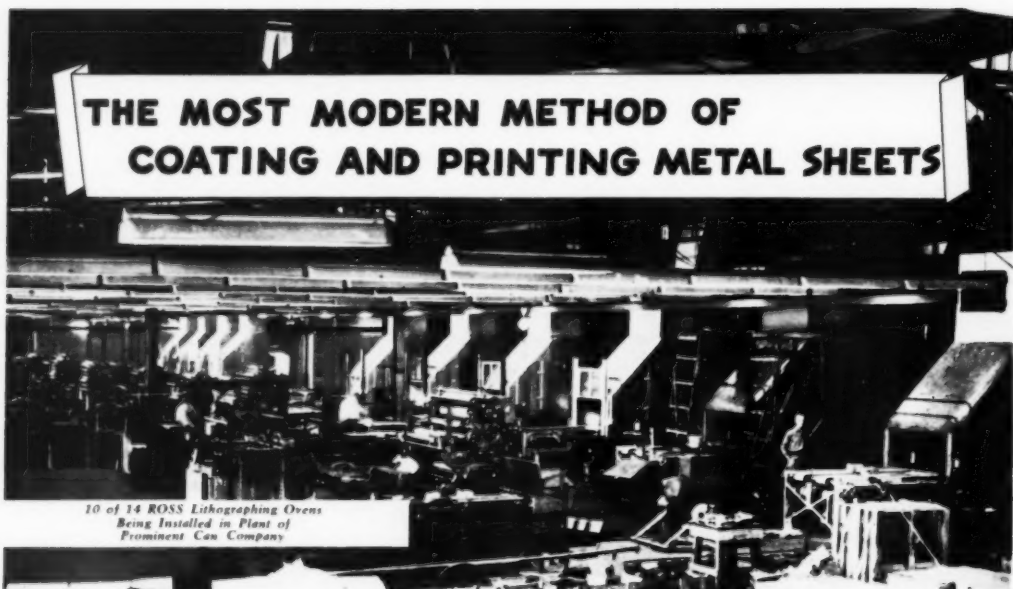
An extensive program of sightseeing and other activities for the ladies attending, was carried out. Chartered busses took them to points of interest in Washington, as well as to Mt. Vernon, Va., and several nearby historic towns. On the final day arrangements were made by Mr. Tamb for the ladies, and others, to go on an annual tour of the embassies in Washington and to historic houses in the Georgetown section of Washington. This trip was sponsored by a number of supply men.

Embassies visited included the Norwegian, British, Iranian, South African and Brazilian. Members of the group were surprised at the British Embassy to find themselves in a receiving line shaking hands with Mrs. Harry Truman and daughter, Margaret.

The next meeting of the NAMD is planned for next October in New York. Dates and location will be announced later.★★

Scenes on this page were snapped at the various informal affairs during the Metal Decorators' meeting at the Shoreham Hotel, Washington, D. C.





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Lithography Outstrips Other Processes

Census Figures Just Released Show Gain of 212 Percent in Dollar Volume Since '39

THE first government figures on the lithographing industry since 1939 have just been released, and show that lithography gained 212 percent in gross receipts in 1947 over 1939—a larger gain than was shown by commercial printing in general.

Manufacturers in the Lithographing Industry reported receipts of \$487.6 million for 1947 according to preliminary figures released in April by the Bureau of Census, Department of Commerce. This is an increase of 212 percent over the \$156.4 million reported by this industry in 1939, when the last Census of Manufactures was taken. Value added by manufacture in the industry during 1947 amounted to \$313.4 million, an increase of 220 percent over the \$97.9 million value added in 1939. Value added by manufacture is calculated by subtracting cost of materials, supplies, fuel, purchased electric energy, and contract work from total receipts. For

some purposes, particularly for comparing one industry or group of industries with another, it is the most satisfactory Census measure of the

economic importance of an industry.

The industry had an average employment of 52,240 and paid salaries and wages amounting to \$192.2 mil-

Table 1.—General Statistics for the Lithographing Industry, United States Totals: 1947 and 1939
(Money figures in millions)

Item	1947	1939
Number of establishments	1,413	757
All employees:		
Number (average for the year)	52,240	n.a.
Salaries and wages (total)	\$192.2	n.a.
Production and related workers:		
Number (average for the year)	41,247	26,358
Wages (total)	\$126.9	\$38.5
Value added by manufacture ¹	\$313.4	\$97.9
Cost of materials, fuel, electricity, and contract work	\$174.2	\$58.5
Total receipts	\$487.6	\$156.4
Expenditures for new plant and equipment	\$17.4	n.a.

n.a. Not available.

¹ Total receipts less cost of materials, fuel electricity, and contract work.

Prepared by Bureau of the Census, Industry Division, Paper and Printing Unit

Table 2.—General Statistics for the Lithographing Industry, By State, 1947
(Money figures in millions)

Item	U. S. Total	New York	Illinois	California	Ohio	Pennsylvania	New Jersey	Massachusetts	All other
Number of establishments	1,413	303	141	145	109	85	45	45	540
All employees:									
Number (average for the year)	52,240	12,218	7,228	3,464	4,317	2,947	2,426	1,983	17,657
Salaries and wages (total)	\$192.2	\$48.2	\$26.5	\$13.1	\$13.1	\$9.6	\$9.9	\$6.1	\$65.7
Production and related workers:									
Number (average for the year)	41,247	9,881	5,903	2,640	3,411	2,366	1,919	1,549	13,578
Wages (total)	\$126.9	\$34.3	\$19.3	\$9.2	\$9.3	\$6.6	\$6.9	\$3.9	\$37.4
Value added by manufacture ¹	\$313.4	\$80.6	\$46.3	\$23.4	\$23.0	\$16.2	\$13.6	\$9.7	\$100.6
Cost of materials, fuel, electricity, and contract work	\$174.2	\$44.3	\$26.4	\$17.3	\$11.4	\$9.3	\$9.3	\$7.4	\$48.8
Total receipts	\$487.6	\$124.9	\$72.7	\$40.7	\$34.4	\$25.5	\$22.9	\$17.1	\$149.4

¹ Total receipts less cost of materials, fuel, electricity, and contract work.

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lion in 1947. The industry's expenditures for new plant and equipment during 1947 totaled \$17.4 million.

These statistics are derived from a preliminary tabulation of manufacturers' reports in the 1947 Census of Manufactures. Final and more detailed figures will appear in the Census publication, "Commercial Printing, Lithographing, Greeting Cards, Bookbinding and Related Industries," which will be published and offered for sale by the Superintendent of Documents in the near future. Similar preliminary and final releases will be issued for other manufacturing industries during the next few months. Totals for the United States and for each of the States were to be issued during April. These will be followed by detailed statistics for States, metropolitan areas, counties, and cities.

(The figure for the number of establishments in the industry is generally believed to be quite low, as several lists compiled by independent organizations show as many as 3,500 plants. The following information was given to "Modern Lithography" by Clarence H. Olsen, Economist, Industry Div., Bureau of the Census, Dept. of Commerce, in reply to a request for more information.—Editor)

This report contains data for 1,413 establishments classified in the lithographing industry, which is defined in the "Standard Industrial Classification Manual" as follows:

LITHOGRAPHING (STANDARD INDUSTRIAL CLASSIFICATION NUMBER 2761)

"Establishments primarily engaged in

preparing lithographic stones or metal lithographic plates, and in printing from such media. The greater part of the work in this industry is performed on a job or custom basis, but in some cases lithographed calendars, commercial forms, maps, posters, decalcomanias, etc., are made for sale. Offset printing, photo-offset printing, and photo-lithographing are also included in this industry. Establishments primarily engaged in lithographing books and pamphlets (without publishing) are classified in Industry 2732, and greeting cards in Industry 2771."

This Manual, which was prepared by the Bureau of the Budget, is used by Government agencies as the basis for classifying all manufactures. Therefore, in using this definition for classifying the reporting forms for individual establishments, only reports which show receipts from lithographing as their major source of revenue are classified in this industry, with the exception that reports showing receipts from printing books and greeting cards as their major sources of revenue are classified in the book printing and greeting card industries, respectively, regardless of the printing process used.

Establishments primarily engaged in publishing newspapers; magazines and books; commercial printers (letterpress and gravure processes); and establishments classified in the bookbinding and related industries and the printing trades service industries may also print by the lithographic process. However, since these establishments derive the major part of their revenue from other operations, they are not included in the lithographing industry. Also, the 1947 Census of Manufactures is limited to plants employing one or more persons. Establishments operated entirely by the owner or owners are considered out of the scope of this Census.

These factors should account for the difference in the Census figure of 1,413 establishments and the generally used figure of 3,000 plants. The most important factor, of course, is the combination plant, which we classify in either the commercial printing or lithographing industries,

depending upon which process produces the greatest value of printing.

The final reports for the industry will contain a breakdown of receipts for each printing process, which will further explain this problem of classification.★★

French On Speaking Tour

Fred W. C. French, Lanston Monotype Machine Co., Philadelphia, during April addressed a number of Craftsmen's Clubs in Canada and the northern U. S. On April 18 he was the speaker at the Regina-Saskatchewan Club, on the 19th he was at Winnipeg, Manitoba, and the following evening at the Minneapolis Club, where the Twin City Litho Club also participated in the meeting.

On the 21st he was at St. Paul, Minn., and the following evening he addressed the Duluth-Superior Club. His subject was "Engineering — What it Means to the Printer." He discussed the engineering of both the Monotype and Monotype-Huebner equipment, including camera and photo-composing machines for lithography. He made the trip by plane.

Laier Retires; Forbes Names Dawe

C. C. Laier, for ten years plant manager of Forbes Lithograph Mfg. Co., Chelsea, Mass., and with the firm since 1905, retired recently. He was also a vice president and assistant treasurer and had been general purchasing agent many years. William W. Dawe, with Forbes since 1926, has been appointed to the new post of plant superintendent.

Pittsburgh Printers Elect Inrig

The Young Executive Division of the Printing Industry of Pittsburgh, Inc., has elected Donald Inrig of Englert Lithographing Co., president. Other officers include Robert Freuden, Mono-Lino Typesetting Co., vice president; Donald Gephardt, Atlas Lithographing Co., secretary; Charles S. Gothe, Day-and-Night Press, treasurer. Directors include Milton Sleeman, Smith Brothers Co., Jack Williams, Republic Press, and Edwin C. Hart, Caslon Press, Inc.

Lithography Compared With Other Branches of the Graphic Arts

	No. of Establishments	1947 Receipts	% Increase in Receipts over 1939	Value added by Mfr. in 1947	% Increase over 1939 in value added by Mfr.
Lithography	1,413	\$487,600,000	212	\$313,400,000	220
Commercial Printing*	11,933	\$1,521,700,000	150	\$977,700,000	156
Greeting Cards (Publishers)	162	\$123,900,000	212	\$81,100,000	235
Book Printing	156	\$86,700,000	139	\$57,700,000	136
Photo-engraving	770	\$135,500,000	140	\$116,100,000	140
Typesetting	794	\$75,700,000	202	\$66,800,000	204

* Does not include Lithography

TECHNICAL SECTION

TALI Papers Cover Wide Subject Range

By Paul W. Dorst

Lithographic Consultant
Cincinnati

(Summaries of the papers presented at the first annual meeting of the Technical Association of the Lithographic Industry, Congress Hotel, Chicago, April 12-13, 1949. Summaries of the first 13 papers are published here, and the balance (5 more) will appear in June.)

PLATEMAKING FORUM

Michael H. Bruno, Chairman

1. *Production of High Molecular Weight Water-Soluble Acids by the Ion-Exchange Method.* Carlton B. Miesse, Harris-Seybold Company.

Gum arabic has desirable qualities for deep-etch coatings, but its solutions are not consistent in their properties. The viscosities of solutions having the required concentration sometimes vary far more than is desirable, and an insoluble impurity is often present which is difficult to filter out. Silica is believed to cause the variation in viscosity. Arabic acid, produced from gum arabic, has been found to have a far more consistent viscosity-solids ratio, and can be made free from the insoluble matter. The arabic acid base gives greater uniformity in deep-etch coatings, and is believed to yield superior dot fidelity.

An ion-exchange method of making arabic acid, as well as similar derivatives from other natural gums, has been developed which gives a desirable degree of purity on a commercial scale, at a relatively low cost. This method is quite similar to the Zeolite method of water softening. A solution of gum arabic is passed

through a column containing a special resin, which extracts the calcium and magnesium ions, and substitutes acid hydrogen. Purity is controlled by pH readings. The resin is regenerated with 4 percent hydrochloric acid solution, which removes the calcium and magnesium ions from the resin, and substitutes acid hydrogen. The apparatus, its operation, control methods, and results obtained are described in detail.

DISCUSSION

Q. Do you think pH is a proper criterion for purity when an electrolyte is present?

Miesse. There is no electrolyte present in the final solution. The purest arabic acid solution made by electro dialysis has a pH of 2.0. By the present method we have reached a pH of 2.05. We believe this must indicate a very high degree of purity.

Q. What do you think of the idea some workers have that gum arabic contains a high percentage of pentosans,—as much as 85 percent?

Miesse. I do not believe anyone really knows what gum arabic is. It cannot be heated without being degraded. We can make up beautiful theories, but we don't know.

Q. Does your method give predictable solids-viscosity ratios?

Miesse. In about 10,000 gallons made by this method the viscosity has varied less than 5 centipoises. The lower the pH, the less the variation becomes. This product gives more consistent coatings. Our main objective has been better coatings and greater uniformity.

2. *Residual Films on Lithographic Plates, and Methods for Their Removal.* Paul J. Hartsuch, Lithographic Technical Foundation, Inc.

Contact angle measurements and press tests have shown definite evi-

dence that a residual film remains on the non-image areas after development of a plate coated with bichromated albumin, casein, or alpha soya bean protein. This film interferes with effective desensitization by the customary plate etches. The use of a gum pre-etch lessens the amount of residual film, the improvement being greater on zinc than on aluminum. Washing of the plate with ammonia solution (1 oz. per gallon), following development, removes part of the residual film. A combination of these two treatments is better than either alone.

Contact angle measurements have indicated that a Cronak treatment following development (called "post-Cronak") removed practically all of the residual film. Press and plant testing have shown that this treatment gives far greater freedom from scum, thus confirming the results obtained by contact angle measurements. "Post-Brunak" has been very effective in a similar way on aluminum plates. Neither of these treatments sharpens or blinds the image areas as long as the treatment is carried out for not more than one minute. On deep-etch plates no advantage has been gained by the post treatment.

It has been found that plates sometimes retain a residual film of developing ink. Different developing inks have produced different contact angle measurements, and differing tendencies to scum on the press. It is hoped that an additive will be found that will make all developing inks behave equally well.

"Pre-Cronak" (Cronak treatment before the plate is coated) gives better images, sharper dots, easier development, easier stencil removal in the case of deep-etch plates. Post-Cronak gives better desensitization of albumin, or other "surface" plates. The combination gives best results on surface plates. Several plants have been using this technique for some time with excellent results.

Alpha soya bean protein has a great tendency to scum, but gives very good results in connection with post-Cronak. There is considerable advantage in price over albumin.

DISCUSSION

Q. Can you apply the Cronak solution to a zinc plate by swabbing it on?

Dr. Hartsuch. No. You can swab Brunak solution on aluminum, but not Cronak solution on zinc, because the Cronak film is thus wiped off.

Q. What is the relative sensitivity of alpha soya bean protein?

Dr. Hartsuch. Judging from results obtained with the sensitivity guide, it is more sensitive than either albumin or casein.

Q. How well are you sold on the method of inking the plate solid and cleaning up with water as an accelerated criterion of experience in plant? Have you had plant experience on long runs that gives definite proof of the value of this test?

Dr. Hartsuch. It is very difficult to get controlled tests on plant runs. We have run a plate having twelve different types of treatment on a press at Glessner House to 20,000 impressions. Tap water without additions of any kind was used in the fountain. Results were exactly the same as obtained in the roll-up tests. We have done this several times.

Q. In our experience, treatment for one minute with 1-oz.-per-gallon ammonia solution definitely harms the grain on fine-grained aluminum plates. We believe that 5 to 10 cc per gallon will do this job without harm to the grain. What is your experience?

Dr. Hartsuch. Our experience is essentially the same. We think the time limit with 1-oz.-per-gallon ammonia is somewhere between one and two minutes.

Q. How about using citric acid instead of ammonia?

Dr. Hartsuch. Weight measurements have shown considerable removal of the gum film on deep-etch plates by 5-percent citric acid solution. We have done nothing on albumin plates. Counter-etches seem to remove some of the film. We might expect citric acid to do so.

Q. Is there any difference with post-Cronak if sodium bicarbonate is used in cleaning up the plate instead of ammonia?

Dr. Hartsuch. We have not tried this, but would expect the same results as with the ammonia treatment.

(This new department in "Modern Lithography" will provide a place where technical material, such as was presented at the meeting of the Technical Assn. of the Lithographic Industry, may be published. In coming months several of the complete papers will be published, as well as other technical material.)—Editor

3. Coating Thickness and its Importance in Lithographic Platemaking and Performance. Herbert R. Leedy, Harris-Seybold Company.

The purpose of this paper is to point out fundamental considerations that will lead to better design characteristics in plate coating machines. Coating thickness is a major factor in lithographic platemaking and plate performance. The thickness of the coating is influenced by the grain and the chemical state of the metal surface, the chemical and physical characteristics of the coating solution, and the speed and drying equation of the coating device.

Variable factors found in the whirler today affect coating thickness. It has been stated frequently that the rotating whirler cannot possibly produce uniform coatings, because the centrifugal force is greater at the outside edge of the plate than at any other point. Actually, the speed of the whirler is unimportant as long as it removes the excess solution. For a given drying rate, there is an optimum whirler speed. Uniform coatings can be and are being obtained with this device.

Variation in absolute humidity within the whirler is a major cause of variation in coating thickness. The popular theory that light sensitivity is a direct function of relative humidity, neglects to consider the effect of coating thickness. It is suggested that much of the apparent change in sensitivity may be caused by differences in thickness, due to different drying rates, rather than by differences in moisture content of the dried layer. Some plate makers have given up

relative humidity charts and are using Baumé tables, with success.

(No discussion on this paper, because of time limitation).

4. Wettability and the Lithographic Properties of Metals. G. Ned Martin, Lithographic Technical Foundation, Inc.

Contact angle measurements have given good results as an indication of wettability by water, and have been valuable in studying lithographic platemaking. Mechanically cleaned plates of different metals have shown a fairly wide difference in wettability. Many changes occur, however, which are not explained by present knowledge.

The drying time after a plate was cleaned by scrubbing with pumice has had a large effect on the contact angle. On zinc the angle increased steadily for 30 minutes, and after being re-wet and dried, the contact angle dropped back only part way to the original value. On aluminum the angle increased to a less extent over a 30-minute period, and when the plate was re-wet and dried, it returned nearly to the original value. Therefore something happens to a zinc surface on standing that does not happen to aluminum.

When an aluminum plate is cleaned either chemically or mechanically, it produces a precipitate in 1-per cent silver nitrate solution when immersed immediately, but much less precipitate is formed if the plate is allowed to dry for ten minutes. However, the wettability does not change appreciably.

Electroplated chromium surfaces change very rapidly in wettability with standing. But if gummed immediately after being plated, and rinsed off, the situation is different. The contact angle is difficult to measure on gummed surfaces by the present method, because the gum sometimes wets slowly. Nickel surfaces show changes with standing, but not so rapidly as chromium. Confusing results have been found on chromium and nickel after treatment with phosphoric acid. Chromium responds to such treatment on the press,

and yet contact angle measurements show a decrease in wettability by water after such treatment. On both nickel and aluminum, very little change in contact angle results from treatment with phosphoric acid. Yet a nickel image on aluminum can be rubbed up with greasy ink in the presence of water.

The wettability of metal surfaces can be revived by treatment with strong chemicals, such as laboratory cleaning solution. Behavior toward water and ink in the dry roll-up test, as well as on the press, is described. All indications point to the importance of external conditions as a major factor in determining the lithographic usefulness of the various metals.

Contact angle measurements are a measure of the affinity for water at a given time, and of the ability of the surface to adsorb gum, but will not tell us how long a surface will remain in a water-receptive condition under the forces of chemical action.

The principal advantage of using two different metals on bimetallic plates seems to be that they will respond to strong enough chemical treatment without injury to either material. Copper is very difficult to clean up once it is greased, but stainless steel, chromium, or chromium alloys are easily cleaned up, providing a gum film or oxide film is present. The importance of an adsorbed gum layer must be realized. Radioisotope tracer techniques are being studied as a possible means of investigating the mechanism of behavior of metal surfaces in lithography.

(No discussion because of time limitation.)

PAPER AND INK FORUM

Robert F. Reed, Chairman

5. *Evaluation of the Surface Bonding Strength of Paper*, J. A. Van den Akker, Institute of Paper Chemistry.

The wax pick test for surface bonding strength of paper is used widely, but leaves much to be desired. Blocks of wood have been cemented to paper, but this also is not a sound test. In the hands of experts, tests with friction tape or Scotch tape have value, but no numerical values are obtained.

Details of a different method, which is rather cumbersome but which shows promise, have already been published in the *Paper Trade Journal*, and are described here.

In this new method, a known thickness of a standardized adhesive is applied to a steel roller on a special apparatus, and the roller is then pulled over the paper sample under constant pressure. A numerical value of VVP (velocity viscosity product) is obtained. The stress is applied in almost exactly the same manner as in actual printing. The apparatus is described in detail. Results will be correlated with printing experience. A new modification is being designed in which the speed will increase with time.

DISCUSSION

Q. Won't the compressibility of the paper affect the results obtained?

Van den Akker. Undoubtedly it will. But the same effect occurs in actual printing.

Q. Will the speed of 70 to 80 feet per minute in your machine apply to practical press speeds?

Van den Akker. The important factor is not so much the linear speed as the rate of separation of the roller surface from the paper. This speed is inversely proportional to the square root of the radius of the roller.

6. *A New Principle in Lithographic Paper Manufacture*, F. H. Frost, assisted by A. P. Reynolds, both of S. D. Warren Company.

Seven simple observations believed to have an important bearing on the relationship between offset lithography and paper made for that process, are enumerated. These observations have led to the theory that an offset paper should absorb ink vehicle, but should not absorb water, or fountain solution. If this theory is true, it indicates that lithographers have had the choice of two types of paper: one that will perform well on the press but will give printed results of poor quality, or one that will perform poorly on the press but give high quality reproduction. Paper made according to the new theory should give good behavior on the press and excellent reproduction quality at the same time.

Coated paper has been made according to this theory, and extensive tests have been made both on laboratory

presses and in several commercial plants. Exceptionally high quality reproduction has been obtained. Half-tones have been unusually smooth; there has been no tendency to offset at 6,000 impressions per hour; the fountain solution requirement was as low as for standard offset paper; ink films were opaque; curling tendency was minimized.

Case histories of six commercial jobs on this new offset enamel were presented by Mr. Reynolds, and sheets were shown for inspection. This is the first public announcement of this new type of coated paper for offset. Indications so far are that it is very good. However, it has not been tried all over the country. The double coating principle is used.

DISCUSSION

Q. How do you measure ink absorbency?

Dr. Frost. By the number of seconds required for a standard film of ink to appear dry, which we call the ink setting time.

Q. Perhaps Dr. Frost is right and wrong at the same time. Does such a test give a true measure of ink absorbency? And if the paper absorbs ink vehicle too strongly, wouldn't chalking take place?

Dr. Frost. I should like to agree and disagree. The theory can be wrong, but the development OK. We used the theory in an attempt to make a different kind of surface. I disagree violently about the disability to measure absorbency of ink. We started to measure each roll of letterpress paper as a control test in 1936, and have done so since that time. Results have been very good.

With regard to chalking, before the war I attempted to get together a series of samples to represent chalking. A year after these samples had been collected, the ink had been bound tightly to the paper on all of them. I think, therefore, that the vehicle does not go into the paper and leave the pigment on the surface without a binder. I think you get delayed drying, possibly caused by adsorption of the drier into the paper.

Ink absorption can take place in less than a second, before the printed sheet reaches the delivery pile, or it may take as long as six minutes. The range of absorbency is tremendous.

Professor Reed. It is peculiar that setting time on paper may be a matter of seconds, but if not dry, chalking may take place even if it does dry within a year. Something happens after the initial set. It may be that penetration of the ink vehicle eventually slows down and is counterbalanced by a similar tendency toward the ink particles on the surface. If drying is delayed, we have chalking. Unusually high relative humidity may cause this. Someone should really work up a theory of what happens when chalking takes place.

Reynolds. I agree with Dr. Frost that you may lose drier into the paper. If a drier is dissolved in a solvent and sprayed over the chalked prints, drying takes place. The pigment will be bound and held to the surface. Offset ink is too stiff to use in measuring ink setting time. We make this measurement with a letterpress ink film.

Q. How does this new paper take varnish?

Dr. Frost. Very poorly, from the standpoint of holding up varnish. However, absorbency is extremely uniform. If only 10 per cent of the varnish remains on the surface, you get a very good effect, although there is a loss in opacity and a tendency to yellow.

Dr. Walker. Even though Dr. Frost's ink is not the same as a lithographic ink, I believe the results are the same as would be obtained if we could see the setting of a litho ink.

Q. How have you standardized the ink used to determine ink setting time?

Dr. Frost. A hundred tubes of ink were prepared at one time, and standardization tests are made occasionally. We believe we have had sufficiently good standardization. We have found that lighter ink films give lower ink setting times.

7. *Ink Flow on Rotating Rollers.* Lars H. Sjodahl, International Printing Ink Div.

An analysis is made of the manner in which ink is transferred from roller to roller, from rollers to plate, to blanket, and to paper on a press. The most important flow takes place within the nip, or band of contact. Diagrams are presented to show the motion of the ink within and following the nip, the pressure distribution, and the velocity distribution. Filamentation, or the formation of filaments of ink, as the rollers separate, is an important factor. High-speed photographs are included, which show these filaments as they are formed on the Inkometer.

Although viscosity and yield value are of primary importance, their determination by low-speed, constant-pressure instruments is believed to be inadequate. Finely dispersed air within the ink film and unrelaxed elastic forces are proposed as an explanation of the discrepancy between press results and viscosity measurements. The air expands greatly in the regions of low pressure, and the shear does not take place in the direction of the applied force.

In the light of this analysis, the advantages and disadvantages of the Inkometer are discussed. In spite of

its limitations, it may be that the Inkometer is the only instrument which measures the complicated combination of forces affecting ink flow on a press.

DISCUSSION

Q. Do you agree with Henry Green that tack is a measure of the viscosity of an ink at a given rate of shear?

Sjodahl. I think that Green's theory is the foundation, but that he did not consider all the facts in evolving this theory. He failed to consider the expansion of air bubbles, and the elastic forces.

8. *The Greasing Tendency of Lithographic Inks.* F. R. Gardner, National Printing Ink Research Institute.

Greasing is defined as the adhesion of an ink to the non-printing areas of a lithographic plate. Scumming is another term for greasing. Tinting is different in that the ink may be wiped off the plate with a wet sponge. Among the factors which may contribute to greasing are: plate treatment, ink distribution system, dampening system, fountain solution composition, press cylinder adjustments, blanket condition, and ink composition.

Materials in inks that may cause greasing are: excessive driers, thin varnish, free fatty acids, surface active agents, greasy compounds, and the pigments of certain inks. Extensive data are presented on the results of press tests and four laboratory tests: 1) surface tension lowering, 2) emulsification, 3) Waring Blender test, and 4) glass plate roll-up test. Positive correlation has been found between the greasing tendency on the press and the surface tension lowering of water. A theory for the mechanism of greasing is proposed, and on the basis of this theory it has been possible to correlate all the causes of greasing reported in the literature or known to the trade. Work is progressing on the study of certain specific agents, such as Sotex N, with respect to their effect on the greasing tendency of inks.

DISCUSSION

Q. Have you done any work with plates made on other metals (than zinc?), or on albumin plates?

Gardner. No, we have not.

Q. Were your surface tension lowering measurements made between ink and water?

Gardner. No, they were made on the air-water surface.

DINNER MEETING

9. *Seeing Light and Color.* (Invited Paper) Ralph M. Evans, Eastman Kodak Company.

(Author's Abstract)

The process of seeing is somewhat different from commonly accepted notions. Three sciences are involved in the understanding of its principles and characteristics. All vision of the external world requires light. Light is a physical phenomenon, and the principles of its action are described by the science of physics. This light enters the eye of an individual and affects the nerve endings on his retina. From these an electrical current is produced which travels back to his brain. This part of the subject properly falls in the science of physiology. Certain effects produced in the brain follow well defined laws and are quite predictable in nature. These effects are embraced by the science of psychophysics.

After a brief discussion illustrating the part played in vision by these differing types of action, the present lecture is devoted to a carefully illustrated discussion of the way in which the mind interprets the information so received. A distinction is made between form and color vision, and it is shown that for the most part what we see depends as much on ourselves and our experiences as on the external reality which the light presents to our eyes. The discussion then turns to the seeing of color and in particular to the seeing of colored objects. By an extensive series of pictures it is shown that seeing is largely a matter of recognition of objects with properties believed to be possessed by those objects. From this it is shown that the mind has the ability to see several things simultaneously at the same spot. It follows that it is not entirely the physical or physiological facts which determine what we see, but also to a great extent our knowledge of external reality as supplied by the mind. As the best example of this, it is shown how it is possible for a person

to see simultaneously objects illuminated by light of a certain color, and at the same time see the true colors of the objects themselves. This is one of the most basic types of vision, and yet it cannot be predicted from the simple physics of the light or the known properties of the eye.

COLOR AND COLOR REPRODUCTION FORUM

Marvin C. Rogers, Chairman

10. *The Basis of Color Measurement.* Richard S. Hunter, Gardner Laboratories.

Color has widely different meanings to different people. Psychologists and artists consider that color has three visual dimensions,—hue, lightness or value, and saturation or chroma. The main purpose of this paper is to show how the physical attributes of color, shown by photometric curves, are related to visual appearance.

The ICI coordinate system of color specification is explained. Two colors may have different spectrophotometric curves, but the same three tristimulus values. These two colors will appear the same to the standard observer. Other color relations are also discussed, and the author's new Color and Color-Difference Meter is explained. This meter, using six photocells, gives numerical values corresponding closely to hue, lightness, and saturation. With any colorimetric instrument, it is necessary to know its limitations and the significance of data if useful results are to be obtained.

DISCUSSION

Q. Does your instrument operate on the null principle?

Hunter. Yes, it does.

11. *A Streamlined Survey of Color Correction Methods.* Frank Preucil, Gerlach-Barklow Company.

The filters used in making color separation negatives have the required characteristics, but the printing inks do not have the proper color properties to make possible reproduction of color copy without some means of correction. The worst of the color inks is cyan. Photographic color correction is becoming a must both for quality and for quantity production.

Since 1856 a hundred or more color correction methods have been described, most of which are unknown to lithographers.

After enumerating briefly the common deficiencies of color separation negatives, 57 methods that have been suggested for producing color-correct negatives or positives are outlined. These methods fall into three general classes: 1) photographic masking and related methods, 2) special copy preparation, and 3) electro-optical scanning methods.

(No discussion, because of time limitation.)

12. *Color Correction and the Black Printer.* J. A. C. Yule, Eastman Kodak Company.

At the present time the most difficult problem in photographic color correction is making the black plate. None of the methods put into use so far is highly satisfactory, but several schemes now in the experimental stage show promise. The three principal difficulties are: 1) deciding what you want, 2) getting what you want, and 3) cutting out under colors. There is no single set of color-correct separation negatives, for certain colors can be reproduced in several ways. The black printer must not be a record of the tone values of all colors in the original, or the gray values. Optical scanning can give satisfactory results, but is not presently available.

The following methods for making black printers are discussed in detail, and illustrated (slides): 1) the conventional method, 2) a three-mask method, 3) a two-mask method, 4) a method involving a high-intensity flash-lamp exposure, and 5) triple printing. The fourth of these methods will probably be fairly satisfactory when further developed; the fifth has application only in connection with Ektacolor, a special color film not yet on the market, into which a special color-correcting emulsion is incorporated. It is not known when Ektacolor will be available.

DISCUSSION

Q. The slide showing the results of the three-mask method seemed to lack high-light detail in comparison with the others.

What is the reason?

Yule. You can adjust tone values of masks so as not to lose highlight detail. If necessary, you can put a highlight mask on the black printer.

13. *The Requirements of a Color Control Instrument.* D. Smith, Interchemical Corporation.

In developing for industry a color control method to replace visual evaluation, we need an instrument that will give numerical values consistently and uniformly from one time to another, numerical values that are as good as the best visual observer. The conditions under which visual evaluations are made must be considered, so that the readings will correlate closely with visual observations. Studies thus far have indicated that the illumination and viewing conditions in the G. E.-Hardy Recording Spectrophotometer are as close to the requirements as could be designed. In this instrument, essentially monochromatic light falls alternately on the unknown and on a comparison sample at a rate of sixty complete cycles per second, the reflected light is picked up by an integrating sphere, a photo-cell responds to any difference in intensity of the light reflected from the two samples, and one or both light beams may be altered in intensity until a balance is obtained.

These features and certain others circumvent many instrumental problems, and the same general scheme is being used in an experimental color control instrument being built by Interchemical Corporation, that will indicate but not record. This device will soon be ready for trial in a printing plant.

An instrument that makes measurements at a single wave-length can be useful in controlling the amount of color put down, if the wavelength is properly chosen for each color. An instrument can also be made that will give readings indicative of the visual appearance of a color. It is thought advisable to adhere to standardized procedures in colorimetry.

DISCUSSION

Hunter. From my own experience I do not know if it is correct to say that completely diffused illumination best represents visual conditions. The chief problem is to get rid of surface gloss. The

geometrical characteristics of illumination depend somewhat on the gloss of the sample. The 45-degree-from-normal condition goes too far toward gloss elimination. Gloss should not be completely eliminated.

Another problem is the deterioration with use of light sources. You are comparing a sample with a standard, the two being alike in color. At the Bureau of Standards it was found that the least perceptible change in color corresponded to 100 degrees Kelvin, which is greater than the change in any normal lamp. The lamp burns out first.

There are difficulties, however, with the geometrical problem, making adjustments, eliminating stray light, and getting better protection against dust and dirt under plant conditions.

Smith. For comparison of two samples of the same color but different gloss, more of the specular component should be excluded from the integrating sphere. As to the color temperature of the lamp, in comparison of colors which are almost identical, a variation in the color of the lamp is not important. In measuring

against a steady light, as in the differential colorimeter, it becomes desirable to make such comparison because the color temperature of the lamp is eliminated.

Hunter. We find in practice that when we attempt to compare strong colors, there are other sources of error more serious than the light source. The instrument you describe cannot be used for specification of strong colors unless you have a reliable set of color standards.

Smith. Standards of similar color can be used. I hardly think this is a limitation.

Van den Akker. How about the fugitive nature of color standards?

Hunter. I have always thought porcelain enamel standards are the best. I suspect that small color changes take place even in these. Practically anything changes color. Surface attack or abrasion readily changes the color of porcelain enamel, even if the colorants are wholly stable. However, color standards used for 10 to 15 years have undergone changes too small to be of commercial importance.

(Summaries of Papers 14 through 18 will be published in June.)

TECHNICAL BRIEFS

From Current Literature in the Graphic Arts

Abstracts of important current articles, patents, and books are compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Mimeographed lists have been prepared of (1) Periodicals Abstracted by the Department of Lithographic Research, and (2) Books of interest to Lithographers. Either list may be obtained for 10 cents in coin or U. S. stamps. Address the Lithographic Technical Foundation, Research Dept., Gleason House, 1800 S. Prairie Ave., Chicago 16, Ill.

*HOW TO OBTAIN COPIES

Where titles are marked with an asterisk the original articles can be furnished by the Foundation (address above) as photographic copies at 60 cents per page, plus six cents postage for each four pages. PB reports can be secured from the Dept. of Commerce, Office of Technical Service, Washington, D. C., for prices quoted. Check or money order should be made payable to "Treasurer of the United States."

Photography, Tone and Color Correction

*The Magenta Masking Method. F. W. Coppin. *Penrose Annual*, 1949, Volume 43, p. 131 (1 page). Experiences with the Magenta Masking Method using materials available in England are reported. The results were quite successful.

*Color Correction Patents, Article 10. Frank Preucil. *National Lithographer* 56, No. 3, March, 1949, pp. 34-35 (2 pages). This article continues the discussion of color correction patents, dealing with the patents of John Keenan using partial exposures through positive masks. Weaver's method of controlling the strength of the mask by converting it to a dye

image, and the patents of Evans and Hanson using vectograph polarizing materials to control the strength of masks and vee-dye filters.

*Halftone Screens for Lithography, Part VII, J. S. Mertle. *National Lithographer* 56, No. 3, March, 1949, pp. 36-37, 93-4 (4 pages). In this article, the seventh in a series on halftone screens, the author discusses the work of Meisenbach with single line screens, the ruling glass screens by Schmaedel, the single line screen by Angerer, and the proposal of Borland to use mechanical screens of wire or cloth. The importance of the concept of screen separation in each of the above methods is discussed.

*Practical Halftone Photography. Melvin Gevert. *Lithographers Journal* 3, No. 12, March, 1949, pp. 8-10 (3 pages). A general discussion of the care and usage of glass and contact screens. Suggestions are given for finding the proper type of halftones to fit the needs of each plant's pressroom.

*Errors in Calibration of the F Number. Francis E. Washer, *Journal of the Society of Motion Picture Engineers* 51, No. 3, September, 1948, pp. 242-260 (19 pages). The present system of marking the diaphragm stops in terms of the geometric f number is subject to serious deficiencies so far as uniform performance for lenses set at the same marked stop opening is concerned. Decisions regarding the proper exposure time to use at a selected stop opening may be in error by ± 10 per cent for a lens whose surfaces do not have antireflection coatings, and by even greater amounts for a lens whose surfaces do have anti reflection coatings. These errors arise from differences in the reflection and adsorption losses in the lens elements themselves, departures of the measured from the nominal focal length, and departures of the measured diaphragm openings from the nominal diaphragm openings. A method is described whereby a lens can be calibrated by a light meter in terms of an ideal lens so that the variation in axial illumination in the focal plane need not exceed ± 2 per cent in using different lenses set to the same calibrated stop opening.

*The Kemart Color Separation Method. Harvey T. Holsapple. *Graphic Arts Monthly* 21, No. 3, March, 1949, pp. 66, 68, 70, 72 (4 pages). The use of Kemart fluorescent materials for highlighting of color plates is described. The material can be placed directly on the original or on an overlay sheet.

*Diazotype Processes and Applications. S. C. Slikin, *Modern Lithography* 17, No. 3, March, 1949, pp. 36, 99 (2 pages). The two types of diazo processes in commercial use, the dry process, and the moist or semi-wet modification, are described. A direct positive of the original is produced by both these processes. By the proper choice of diazonium compounds and coupling components, a wide variety of colors can be produced. Various speeds and contrasts are also possible which provide materials suitable for line or continuous tone reproduction purposes. The uses of Ozachrome and Lithofol in lithography, and additional current and future applications of Ozalid materials in the graphic arts are described.

(These abstracts will be completed in June along with the regular selection of abstracts.)

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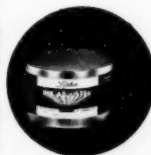
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By SAM HIMMELL

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HEADLINES—"At A Glance"

.... **GRAPHIC ARTS IN ACTION**—In 1948, Americans spent about \$4 billion dollars in all forms of advertising; about \$25 for every man woman and child; an average of about \$1,200 per year for the 3,000,000 corporations in the country; about 1% of the total national volume of all sales transactions You can tell the ideals of a Nation by its advertisements—It's the most truthful part of a newspaper—It's the sign that brings in the customers If you don't advertise yourself, you will be advertised by your loving friends It Pays to Advertise—

When someone stops advertising,
Someone stops selling;
When someone stops selling,
Someone stops making;
When someone stops making,
Someone stops working;
When someone stops working,
Someone stops earning;
When someone stops advertising,
Someone stops buying!

.... **PULP AND PAPER PARADE**—New York led Nation in paper and paperboard production in '48 Timber is a Crop; Louisiana will reach all-time-high in re-forestation activity during '49 season There are about 20,000,000 acres of land in America that would profit from irrigation Of the 1,061 kinds of trees growing in this country, less than 100 are of commercial account Eighty-two-million board feet of timber is used each year in making matches Railroads of U.S. put about 50 million wooden crossties under rails each year Wooden Box Output Slows; paper cartons taking over Paper Pre-Packaging of Meats will play a bigger and bigger part in meat merchandising In Georgia, a paper salesman stopped at a wayside restaurant and asked for a cup of coffee-without-cream. The Negro waiter went to the kitchen and was gone for quite a while. When he returned he approached the salesman timidly.—"I'm sorry, suh," he said, "we can't let you have coffee-without-cream. But we can let you have coffee-without-milk."

.... **NATION'S BUSINESS IN ACTION**—Steel Production heading for new record of 93,000,000 tons; was 88,000,000 tons in '48 Minnesota's Mesabi Range of high-grade-ore running out Adirondack Old Iron Fields making big come-back Western Union losing out to 'phone, teletype, air-mail and radio Bankers taking colder attitude towards business loans Mortgage Money getting tighter daily Private Spending definitely on down-swing Business ain't what it used to be Business Men with split dispositions taking longer vacations to avoid nervous prostration In Philly, at the funeral of a cranky old business tyrant, those who had gathered were standing silently by, waiting for anyone who might wish to make some tribute to the

departed At last one old man spoke up, and said, "Well, I can say one good thing about William. He wasn't always as mean as he was sometimes."

.... **SALES PEP**—Hitch Your Wagon to a Star:—"Believe you're Lucky, and you will be Lucky You don't have to be a genius to be successful. Make the best of each opportunity that arises; attend to one day's business at a time, and act with common sense according to the moment Have faith:—"The faith that really moves mountains believes in using dynamite and steam shovels; and God Helps Those Who Help Themselves Be Courteous:—"Nothing will ever take the place of simple, unobtrusive, old fashioned courtesy Be Brief:—"No speech can be entirely bad, if it's short enough." Grow Happiness At Your Own Fireside:—"Get Home on Time; Kiss the Mrs.; Play with the Kiddies; And Live so that you will never have to urge your wife to be a good sport about it an' SEE YOUR CUSTOMERS."

.... **ONE WORLD IN MOTION**—If World's Population continues to increase at the present rate, in 2,000 years there will be 'standing-room' only The World War has thrown a monkey wrench into highly developed and delicate machinery of international trade In Britain, only 250 persons make \$20,000 a year net; before the War, it was 11,000 World Peace depends upon what is in our hearts more than what is on our treaties. Countries are well cultivated, not as they are fertile, but as they are free The First Navy was established in 3,000 B.C. by King of Minoes of Crete A British tar was asked by a foreign sailor why the British Navy always won?—"That's easy to answer," replied the blue-jacket. "We always pray before we start fighting."—"But so do we," retorted the foreigner.—"Yes," came the rejoinder, "but we pray in English."

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U. S. P. & L. Net Down

The annual report of the U. S. Printing & Lithograph Co., Cincinnati, showed net income of \$1,956,433 for 1948, as compared with earnings of \$2,970,768 in the preceding year. The report was before reserve for contingencies of \$250,000. No such provisions were made in last year's statement.

W. H. Walters, president, in a letter to stockholders, stated that the outstanding achievement in 1948 was completion of the company's new plant at Mineola, New York, and production was started there early in 1949.

All manufacturing facilities have been shipped there from the Brooklyn plant which has been sold at a "satisfactory price." Mr. Walters said it was necessary to absorb increased labor costs because of competitive conditions.

The balance sheet, as of Dec. 31, showed net current assets of \$8,308,037, against current liabilities of \$1,799,983, a ratio of 4.6 to 1. The report for the previous year showed assets of \$9,346,884 and current liabilities totaled \$2,287,993.

Marcus and Company Move

Marcus and Co., Philadelphia lithographers and printers have purchased the Clifton Heights, Pa. plant of Gum Makers, Inc., and after remodeling the building will move their Philadelphia plant to the new quarters. John McAllister, Wynnewood, Pa. engineer, will take over the job of redesigning the plant and installing the new equipment.

A particularly interesting feature of service at the new plant will be the operation of a station wagon with a mobile telephone which will meet clients at railroad stations, airports, etc. while preserving contact with the plant. It will also be possible to pick up plates or other materials vital to

completion of a printing job on a minute's notice. Leon Marcus is president of Marcus and Co., Arthur S. Elion is secretary and sales manager and Jerome M. Marcus is treasurer and general manager. Their work includes catalogs, publications and direct mail pieces.

New England Conference May 14

The annual conference of the First District of Clubs of Printing House Craftsmen was to be held at the Hotel Somerset, Boston, May 14. Among the speakers were John McMaster, Eastman Kodak Co., Rochester, on color and photo-engraving, George Welp, International Printing Ink Division of Interchemical Corp., on printing ink, and Herbert Libberton of Tenak Products Co., Chicago, on new techniques in electrotyping.

Lawrence Named Forbes V. P.

Robert M. Lawrence was elected vice-president of the Forbes Lithograph Mfg. Co., Boston, at the meeting of the Forbes board of directors last month. Mr. Lawrence was connected with the Forbes home office prior to his war-time service as an officer in the U. S. Navy. Since his return from the service he has been with the New York office of the company of which he is now manager.

Protests Mail Rate Increase

Carl E. Dunnagan, president of Printing Industry of America, in a recent statement to the board of directors of PIA, charged that the proposed increase in postal rates under consideration by Congress would upset the equilibrium of the printing and publishing industry. He urged that no rate change be considered until a thorough study has been made as to the possible effect of such rate changes on printers and publishers. If after due consideration Congress decides that changes in postal rates must be made, Mr. Dunnagan urged that such changes be made "in very small bites" extending over a period of several years so that the necessary adjustments can be made by industries depending on use of the mails with a minimum of disruption.

Earl Conover Not Found

Earl Conover, a partner in the Tri-State Offset Co., Cincinnati, who has been missing since Feb. 9, had not yet been located late in April, authorities said. Mr. Conover's car was found abandoned in Columbus.

Three men held in Columbus for a series of holdups were questioned in an effort to tie them in with the stolen car, but results were inconclusive.

Production Begins in New Plant

Production is under way in the new \$2,000,000 plant of I. S. Berlin Pig & Litho. Co., and its affiliate, the Marshall White Press, Chicago. Shown here okaying the first press sheet produced in the new plant (for Nash-Kelvinator) are, L. to R. H. A. Gerlach, V. P., Max Bader, Nash-Kelvinator, and I. S. Berlin, president. Last equipment was to be out of the old Clinton St. location May 14.



THERE'S A
Champion
PAPER FOR EVERY
PRINTING NEED



KROMEKOTE

For excellent reproduction with catalog covers, post cards and inserts, or for packaging and labeling quality products, this cast coated stock is ideal.



SATIN REFOID ENAMEL

Meets every requirement for quality publication and advertising printing—thanks to top-grade enamel coating, folding strength and its receptivity to ink.



ARIEL COVER

Particularly effective for catalog covers, cards and displays. Available in white and eight colors, and in various weights, sizes and special finishes.



SPECIALTY PAPERS

Champion's specialties include bonds, business papers, envelope, post card and papeteries—all excellent reasons for you to specify Champion.

FOR TOP QUALITY
IN A BROCHURE
CHOOSE



Wedgwood Offset

Brochures are alive with sparkle and punch when they're printed on Wedgwood Offset—Champion's quality paper for lithographic work.

Photographic reproduction is crystal-clear in a brochure printed on Wedgwood. Colors are vivid, artwork effective, and the type is crisp and clean. Then, too, there's an impressive look, an expensive feel to Wedgwood Offset that come only from years of lithographic research and development. Adaptable to nearly every offset requirement, Wedgwood is available in both coated and uncoated grades, and in a variety of weights and finishes.

Mills at Hamilton, Ohio; Canton, North Carolina and Houston, Texas.
District sales offices: New York • Chicago • Philadelphia
Detroit • St. Louis • Cincinnati • Atlanta • San Francisco

WHATEVER YOUR PAPER PROBLEM . . .

It's a Challenge to Champion!

THE CHAMPION PAPER AND FIBRE COMPANY, GENERAL OFFICES, HAMILTON, OHIO

Latimer Speaks at NYU

The April 20th class of the New York University course in printing processes, was devoted to the lithographic process of printing. H. C. Latimer of the Lithographers National Association described the developments in the process which have led to its rapid expansion—the preliminary U. S. Census figures for 1947 show that since 1939 this expansion has been 212 percent. The newer methods of making up type pages for photographic plates were described, and the frequent advantages of the lithographic industry's method of figuring costs for negatives and plates on a basis of time rather than by a "scale" were also covered by Mr. Latimer. Recent developments in long-life offset press plates and the fields of production such plates would open up were also described.

Latham Speaks at Buffalo

Charles W. Latham, director of educational activities for the Lithographic Technical Foundation, was guest speaker at the April 21st meeting of the Buffalo Club of Printing House Craftsmen in MacDoel's Restaurant, Buffalo.

Many lithographers were among the large group which heard Mr. Latham's talk. The speaker discussed the essential differences between lithography and letterpress printing.

Mr. Latham warned against some of the pitfalls the printer should guard against when he ventures into lithography. He answered several questions during and after his talk.

Leases Space in N. Y.

Brown's Letter Service, duplicating and offset firm, recently leased space in the building at 2 W. 46 St., New York.

Eastern Supply Firm Moves

Eastern Graphic Arts Supply, Inc., on April 15 moved into enlarged office quarters at 254 W. 31 St., New York 1, from former space in Corona, L. I., N. Y. The new quarters provide about three times the space formerly occupied. The firm's warehouse for its line of photo supplies, chemicals,

equipment, etc., is located in New Jersey. Harry Crosby is president, Edward B. Writer is sales manager, and Harry Martin is office manager. The sales staff includes Carl Anderson and Ralph Perry.

Joins Lutz & Sheinkman



William H. Elliott (above) has joined Lutz & Sheinkman, lithographers of New York as vice-president in charge of promotion and advertising. He will work in conjunction with Don Hutchinson, vice-president in charge of sales to amplify and extend Lutz & Sheinkman's selling service. Mr. Elliott has been associated with National Process Co., New York and Clifton, N. J., for the past 13 years, serving as sales promotion and advertising manager, in addition to handling special accounts.

Buffalo Firm Moves Dept.

The graining department of Bradley Ward Co., Buffalo, N. Y., recently was moved to larger quarters providing four times the former space. An additional graining machine has been installed, with another ordered. The firm's headquarters are at 45 N. Division St.

Honor Hourigan

William J. Hourigan, treasurer of E. P. Lawson Co., New York cuts a cake commemorating his 30 years of service with the firm. A surprise dinner party attended by sixteen Lawson executives, was held in the midtown Manhattan apartment of David W. Schulkind, Lawson president.



N. Y. Insurance Firm Reports

Increases in premiums written, surplus and total assets were shown in the annual report, issued during April, by the New York Printers and Bookbinders Mutual Insurance Co. C. F. van Dreusche was re-elected president and general manager at the annual meeting. Other officers elected were C. E. Sheppard, Hailk Kavookjian, and Robert R. Heywood, vice presidents; Frederick Behr, secretary and counsel; Eugene Kelly, treasurer; and Walter Flower, assistant treasurer. Because of low loss rates, premiums are being revised downward effective July 1.

Rutherford Appoints Loveland

A. E. (Bob) Loveland, previously associated with General Printing Ink Corp. of Canada, a subsidiary of Sun Chemical Corp., has been appointed western manager of Rutherford Machinery Co. Div. of Sun, it was announced in April by E. G. Schreiber, general manager of the division. Mr. Loveland will be located in Chicago. He has been in the graphic arts industry for many years and was an officer of the Montreal Craftsmen's Club for several terms.

Merbitz Represents Vulcan

Charles H. Merbitz of Philadelphia, formerly with Geo. H. Morrill Division of Sun Chemical Corp., is now representing the Vulcan Proofing Company in the sale of offset and newspaper blankets in Pennsylvania, Maryland, Delaware, Virginia and West Virginia.



Here's a lesson lithographers are glad to learn, it's the kind of knowledge that pays dividends. It *is* a fact that an ordinary albumen plate *with* INTAGLIO processing is as durable and clean-working as the best of positive deep-etch plates! No, not indestructible—but INTAGLIO processing will increase the life of your plates as much as 5 *TIMES*!

The cost of INTAGLIO processing? Just a few cents, less than a quarter for a 47½ x 58 plate!

Simple? Why . . . press the button . . . your INTAGLIO apparatus is *fully* automatic!

Check your present plate costs now! Then—find out if you can *afford* to be *without* INTAGLIO plates!

Note our new address

ELECTRON

INTAGLIO

CORPORATION

292 FLUSHING AVENUE • BROOKLYN 5, N. Y. • MAIN 4-1679

M A T E R I A L S • M E T H O D S • M A C H I N E R Y

5,000 At Point of Purchase N. Y. Symposium

OVER 5,000 persons attended the two-day exhibit of display advertising put on by the Point of Purchase Advertising Institute in New York, April 12 and 13, and over 400 were turned away from the packed Hotel Biltmore ballroom where the symposium was held.

Speakers at the luncheon-symposium covered a wide range of subjects related to point of purchase advertising, and were drawn from users of the medium. Lee H. Bristol, president, Bristol-Myers Co., made two main points: dealers are chiefly interested in displays that put cash in their cash register; and, the consumer's chief interest is himself, and he should be made to feel a personal connection with a display. He emphasized the importance of color in display.

E. L. Reibold, sales promotion manager of Cluett, Peabody & Co., told how displays at point of sale support his firm's national advertising of the Arrow line, and promote related sales of other company items.

Mr. Parlin Lillard, sales promotion manager of General Foods Corp., which spends \$1,000,000 a year on display advertising, deplored the fact that about 50 percent of display material is wasted because it never gets past the local grocer or dealer. He urged display users and manufacturers to learn what the grocers want in displays, and what are the requirements in modern selling techniques.

Meade Johnson, general sales manager, Yale & Towne Mfg. Co., whose displays were used in the Rochester-Syracuse tests, reported that because of the results of these tests, his company would depend more on displays for selling in the future.

William N. Farlie, sales promotion executive of Esso Standard Oil Co., showed samples of displays used by his firm in gasoline stations, to get customers to buy related items when they stop for fuel. A report from Robert M. Gray, manager of ad-

vertising and sales promotion of Esso, was read in his absence by Carl Percy, Carl Percy, Inc., chairman. The report stated that 18 percent more dealers are using the display material this year than last, and 58 percent more than when the plan was introduced.

Frederick L. Wertz, president, Window Advertising, Inc., cited a survey made by the Advertising Research Foundation indicating that window displays outclassed magazine advertising and outdoor posters in eye-pull.

The following officers were elected by the POPAI:

John M. Palmer, Palmer Associates, New York, president; Walter J. Ash, Consolidated Litho Corp., New York, 1st vice-president; Herbert Zipprodt, Zipprodt, Inc., Chicago, 2nd vice-president; Alfred B. Rode, Jr., Rode & Brand, New York, treasurer.

Directors elected included C. L. Vanderbogat, Niagara Litho Co.,

Buffalo (retiring president); Mr. Ash; Carl Percy, Carl Percy, Inc., New York; Meade Johnson, general sales manager, Yale & Towne Mfg. Co., Stamford, and Carl Rupprecht, advertising manager, Underwood Corp., New York.

Exhibitors included: Gardner Displays, Pittsburgh; Betts & Betts, New York; Niagara Lithograph Co., Buffalo; Rode & Brand, New York; Display Corp., Milwaukee; Flashograph Sales Co., New York; Palmer Associates, New York; Kindred, MacLean & Co., New York; U. S. Printing & Lithograph Co., Cincinnati; L. A. Goodman Mfg. Co., Chicago; Forbes Lithograph Mfg. Co., Boston; Trans-Tec Corp., N. Y.; Window Advertising, Inc., N. Y.; Reyburn Mfg. Co., Royersford, Pa.; Columbia Lithographic Co., New York; T. W. O. O'Connell & Assoc., Chicago; Einson-Freeman Co., Long Island City, N. Y.; Industrial Lithograph Co., New York; Sweeney Lithograph Co., Belleville, N. J.; Magill-Weinsheimer Co., Chicago; Audio-Visual Adv. Co., New York; Snyder & Black, New York; and Stanley Wessel & Co., Chicago.



Check EBCO Improvements

New improvements and design changes on the 22x34 EBCO offset press are described by Harold W. Gegenheimer (center-rear), manager of the Electric Boat Company's Printing Machinery Div., to sales executives during a re-

cent sales conference at the company's Groton, Conn. plant. Left to right are: Mal Brewer, Al Johnson, both district sales managers; Mr. Gegenheimer, Peter Rice (in rear), service manager; Charles Harwood, district manager; and DeWitt G. Manley, sales manager.

EVERYBODY LIKES
CHESTERFIELD
BECAUSE IT'S MILDER
It's MY CIGARETTE
Linda Darnell
STARRING IN "A LETTER TO THREE WIVES"
A 30th CENTURY FOX PRODUCTION



ALWAYS BUY CHESTERFIELD

Lithographed by Kindred MacLean & Co., Inc. for Liggett & Myers Tobacco Co.

When Quality is a Factor...

FALPACO is a Necessity!

Falpaco Coated Blanks are specially manufactured to obtain the finest results just where your customers look for them—in the finished job!

"How does it look?" "How is it going to stand up?" These are vital questions.

Falulah has the right answers. A special Falulah process cuts down the tendency to curl, shrink or stretch. This assures perfect

register and finest reproduction. There are two types of Falpaco Coated Blanks, one especially coated for letterpress, the other especially coated for offset lithography. Both have extra blue white color and extra smooth finish. Use Falpaco Coated Blanks on your next job.

Ask your paper merchant for samples and prices.

Distributed by Authorized Paper Merchants from Coast to Coast



FALULAH PAPER COMPANY

New York Office—500 Fifth Avenue, New York 18 • Mills: Fitchburg, Mass.



225 Attend Milwaukee G.A. Conference

ABOUT 225 persons, representing all branches of the graphic arts, attended the fourth annual Graphic Arts Conference, April 9, at the Milwaukee Athletic Club, that city. It was sponsored jointly by the local Graphic Arts Assn. and the School of Commerce, University of Wisconsin.

On the program, Fay H. Elwell, dean of the University of Wisconsin School of Commerce, spoke of the extent of interests common to business, industry and the university, and of the benefits available through use of the university services.

Carl M. Flora, vice-president, First Wisconsin National Bank, speaking on "So Your Business Is Different—Or Is It?" outlined a background of economic factors which affect enterprises, regardless of size or kind of business.

A. J. Herr, Herr Advertising Agency, speaking on selling, under the title "Sharp Pencils vs. Sharp Wits," divided management into three general classes according to its attitude toward merchandising: (1) Production minded: mainly interested in mechanical phase, processes, modernization and efficiency, to make sales and profits; (2) Creative minded: to increase business and profits through developing new business, and increase effectiveness of present products through improved format, advertising slants, better merchandising, and greater results for customers; (3) Price minded: only sales appeal or inducement to customers is price. A well-balanced combination of 1 and 2 is the most effective type of business, he declared.

W. L. Liggett, Wisconsin Cuneo Press, under the title, "You Can't Argue With Costs and Make a Profit," demonstrated how profits are made or lost by outlining the methods used in estimating by various types of management.

Carl A. Dunnagan, president of Inland Press, Chicago, and president of Printing Industry of America, addressed the assemblage at luncheon, on "Printing Progress Through Better

Management." The problems of both large and small printers are much the same, but the small printer has to know everything about his business, and be able to do most of the jobs of management by himself, because he cannot afford a lot of experts and specialists on his payroll, as big business can, he pointed out. But the information and guidance that he needs are available to him through his trade association, he added.

Dr. Paul J. Mundie, consulting psychologist with Rohrer, Hibler & Replagle, Chicago, in a talk on "Developing Men for Management," pointed out that most problems of management have as their source—people. A sound understanding of people, he said, is a fundamental of good management.

Discussing "New or Overlooked Sales Opportunities," Mark Peacock

of the Ditto Corporation, outlined a potential market for labor and time-saving forms which can be developed by printers in their localities; Howard Burns of George F. Weber, Inc., described the silk screen printing process, and pointed out ways in which the process can supplement and aid letterpress and lithography, in creating or making sales. A number of such cases were illustrated with samples.

"The Possibilities of Xerography—A Basically New Printing Method," was explained and demonstrated by R. L. Deubner, of the technical staff of Battelle Memorial Institute, Columbus, Ohio.

Conference committees included Roy Des Jardins, George F. Weber, Inc., general chairman; Ferd Aumuelier, publicity; E. E. Radloff and Don Ramker, guest reception; Jack Shultz, arrangements; Fielding Utz, James Austin and their aides, attendance and reception committee. Robert C. Froelich, Northwestern Printing Co., is president of the association.



Teaching Buyers About Litho

A report to members of the Lithographers National Association by LNA's Educational Department, reveals a desire among buyers of printing for more information on the use and advantages of lithography. To both new comers and professional production men, LNA's educational material is going out on request all over the country.

First offered three years ago, this material was prepared by LNA to fill a gap in available literature on the subject. Prior to that time only letterpress production was taught in most courses on advertising production. Now the use of the lithographic process is taught along with letterpress. Prof. H. W. Hepner of Syracuse University in his teachers manual, recommends the use of LNA

material. Prof. C. H. Sandage of the University of Illinois includes copies of LNA's folder, "Lithography's Place In Printing Production," in the teacher's manual for his text book. The professional advertising production men's clubs, and the advertising clubs teaching production, also use the material.

This past year over 350 advertising courses from coast to coast used LNA's material. (See map) The LNA material has become a standard instruction source in advertising.

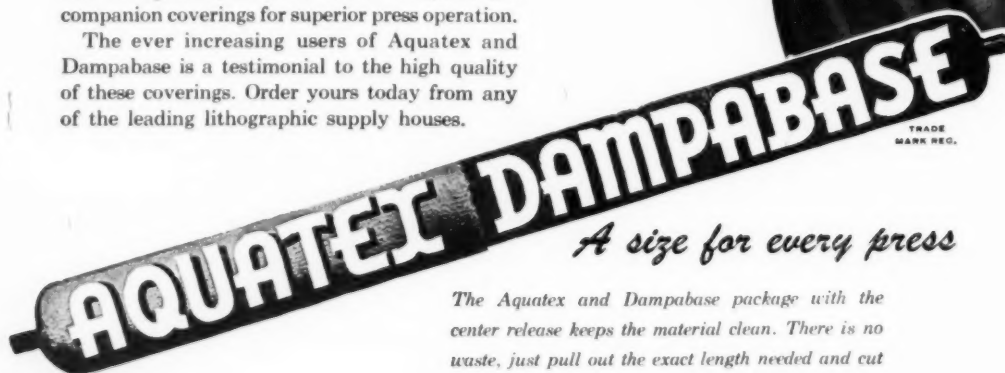
To promote more business for the lithographers, the LNA recently initiated a series of mailings to 5,500 advertisers and their agencies. The interest shown is indicated by the 622 requests for additional literature on lithography. One item in an industrial advertising magazine produced 306 requests for LNA material.

Perfect DAMPENING CONTROL

Users of Aquatex and Dampabase are assured perfect dampening control, a must for quality reproduction on any lithograph press. The high quality of the material used in these dampening roller coverings and the special loop texture of their surface guarantee an even distribution of moisture, not too little, not too much, but just enough—over the entire roller.

Aquatex and Dampabase are manufactured in sizes to fit every dampening roller. Profit by this advantage of using the correct size for snug-tight fit and flawless reproduction. Pressmen demand a modern dampening roller covering. Aquatex and Dampabase, used the world over, are the companion coverings for superior press operation.

The ever increasing users of Aquatex and Dampabase is a testimonial to the high quality of these coverings. Order yours today from any of the leading lithographic supply houses.



A size for every press

The Aquatex and Dampabase package with the center release keeps the material clean. There is no waste, just pull out the exact length needed and cut off. The square design of the carton makes it easier to store.

***They're Better
because
They're
Seamless***

GODFREY ROLLER COMPANY

Roller Makers for 84 Years

211-21 NORTH CAMAC STREET

PHILADELPHIA 7, PA.

Griswold Tours West

Wade E. Griswold, general manager of the Lithographic Technical Foundation, got an early start to the convention of the Lithographers National Association at Riverside, Calif. May 10 to 13. Accompanied by Mrs. Griswold, he left Glessner House, in Chicago, April 18, for a drive over the old '49ers trail which promised to be anything but a leisurely trip. Stopovers were scheduled at Des Moines, Omaha, Wichita, Kansas City and Denver, where he was to appear before groups of lithographers to relate the story of the Foundation's activities. On his return from California late this month, he has further speaking engagements in Oklahoma City, Little Rock, Memphis and Nashville and will also participate in the convention of the National Association of Graphic Arts Educators. Stacked in the rear seat of his car when he left Chicago was an extensive collection of materials illustrative of L.T.F.'s activities.

U. S. P.&L. Moves Chicago Office

U. S. Printing & Lithographing Co., moved its downtown Chicago sales office on April 16 to 201 N. Wells St., Chicago 6. Although just around the corner from its former Wacker Drive location, the move, according to K. E. Oelke, sales manager, represents a substantial saving in rent which was being demanded for the old quarters.

I.P.I. Essay Contest Winners

The 13th Annual IPI Essay Contest terminated recently with the announcement of the names of 35 prize winners by Fred J. Hartman, educational director of the National Graphic Arts Education Association which sponsors this annual competition in cooperation with International Printing Ink. First prize of \$500 was won by Flora Agnes Clark, 14 years old student at the Ontario School for the Deaf, Belleville, Ontario, in this year's competition in which 20,000 students participated. The general subject of the contest was "Printing and Free Government." Chairman of the jury for the 13th consecutive

time was Harry L. Gage, Graphic Arts Consultant to Mergenthaler Linotype Company. The other jurors were: Carl E. Donagan, President, Printing Industry of America; Lou Little, Head Football Coach, Columbia University; Mary Jean Simpson, Dean of Women, University of Vermont; William G. Simpson, President, C. T. Dearing Printing Co.

Folding Box Assn. Elects Walters

William H. Walters, president of the U. S. Printing & Lithograph Co., Cincinnati, was elected a director of the Folding Paper Box Association of America at the annual convention in Chicago March 24.

Fire Destroys Ark. Plant

Two lithographing machines, large stocks of type and metal, printing presses and other equipment and supplies of Toney Printing and Stationery Company, El Dorado, Ark. were destroyed by fire April 19. No estimation as to loss was made, but Morgan Toney, owner, had moved his business to the new location only last year, spending about \$50,000 erecting the buildings.

Buckeye Litho Replaces Press

Buckeye Lithograph Corp., Cleveland, has just installed a new 17 x 22 Harris press, replacing a press which has been retired from service.



"In our plant, production is better, operating troubles are relieved and the headache of static problems is gone forever! Yes, it's a different story now that we've installed the inexpensive HERBERT OXY NEUTRALIZER BAR."

There's no need to put up with costly, production-wrecking static in your plant! ECONOMICALLY . . . CERTAINLY . . . SAFELY . . . your HERBERT OXY NEUTRALIZER BAR eliminates any and all static problems in your shop . . . instantly and for all time. Requiring no maintenance, it delivers the results you want on any type machine. Installation is a simple matter.

The HERBERT OXY NEUTRALIZER BAR points the way to smooth, continuous production. Fill in and mail the coupon now!



HERBERT

Products Inc.

HERBERT PRODUCTS INC.
74-32 JAMAICA AVENUE
WOODHAVEN 21, N. Y.

ML 5

Gentlemen: Send us your descriptive folder about the OXY NEUTRALIZER BAR for use on . . .

NAME

ADDRESS

CITY ZONE STATE

More than 800 Monotype-Huebner Vertical Plate Coating Machines are used by American lithographers. Engineered for profitable service they bring to you these outstanding advantages, reflected in lower costs:

Superior Coating—All Solutions

Centrifugal force and gravity, pulling the sensitizer along the surface of a plate in the vertical coater, work the solution toward a thin even coating—no valleys for piling up as on horizontal whirlers.

Solution Economy—All Processes

With no need to favor low areas, the vertical coater turns more slowly, throws less solution over the edges, and saves up to half the sensitizer used by a horizontal whirler.

Dries Plates by Air Draft

A small fan pulls dry air from the bottom over the heating units and expels moist air at the top. Drying takes less than half the time as with horizontal whirlers, and the solution dries clear into the grain.

Dries Plates on Both Sides

The plate is supported on small points and the moving air, with nothing to hinder, dries both sides. No sloppy wiping, as with horizontal whirlers. Plate comes out ready to use on vacuum frame or photo-composer.

Consumes Less Power per Plate

For each plate, the vertical coater needs only about half the time customary with horizontal

whirlers. Therefore, the driving motor and the heating units are turned on only half as long, with an immediate saving of power.

Coats More Plates per Day

It has been proved over and over that the vertical coater sensitizes a plate in half the time required by a horizontal whirler. Therefore, it will do about twice as much work, day after day, besides making a better plate.

Cleanliness of Tank and Floor

The vertical coater can be cleaned, inside and out, and be kept clean, more easily than the horizontal whirler. Drain at the bottom, every part in sight and accessible, and no old solution to dry out and float to the plate.

Saving in Floor Space

The largest vertical coater—capacity 58x77"—needs a floor space of 66x116". This is an important saving when compared with the horizontal whirler and its waste of floor space.

Wide Range of Sizes

Seven capacities of the vertical coater are offered. All sizes handle a minimum of 6x8". Maximum plate sizes are: in No. 1, 24x26"; No. 2, 29x39"; No. 3, 36x46"; No. 4, 47x57"; No. 5, 55x72"; No. 6, 54x77"; No. 7, 58x77".

Lanston Monotype Machine Company

Monotype Building, Twenty-fourth and Locust Streets, Philadelphia 3, Penna.

Rule on Natl. Box Closing

A recent decision by Superior Court Judge Kenneth Wynne in a case involving payment of unemployment compensation to former employees of National Folding Box Co., New Haven, Conn., supports the claim of the employees to unemployment compensation benefits. The company's position, agreed to by Judge Wynne, was that demands for wage increases by Local 1 of the ALA, left it no alternative but to shut down the lithographing department. However, Judge Wynne ruled, since the decision of the company to close the department became final and irrevocable two weeks before the employees were dismissed, there was thus no labor dispute between the company and the union when workers were discharged, and the workers are thus entitled to collect unemployment insurance. A state law forbids such payments when employees are idle because of a labor dispute.

ALA Asks Chicago Increase

Negotiations for a new contract between Chicago lithographic union shop employers and Local 4, Amalgamated Lithographers of America, got under way April 18. Advance proposals by the union call for a \$7 a week wage raise across the board with a \$2 differential for night workers, also for an additional \$1 per week payment per worker into the union's health and welfare fund. The new contract, when completed, will be effective as of April 30, according to Cecil Pickard, executive of Newman-Rudolph Lithographing Co., and president of the Chicago Lithographers Association, representing the employers.

Westerman Adds Press

The Westerman Print Co., Cincinnati, has added an L. S. C. Harris offset press to its equipment.

F & L Complete Move

The Fuchs and Lang Manufacturing Co. Division of Sun Chemical Corp. completed its move to the new Sun Chemical plant at 10th Street and 44th Avenue, Long Island City, L. N. Y., last month. The company will also operate a combined Service

and Stock Department at 21-44 44th Road, Long Island City, N. Y.

Display by Magill-Weinsheimer

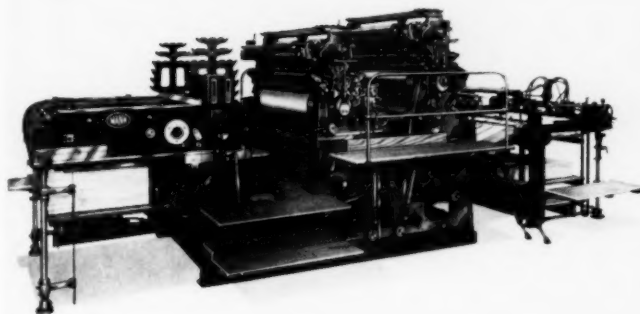
The display for Dr. West's products which was used in the extensive survey of display sales results (reported in *Modern Lithography*, March, page 34), was lithographed by Magill-Weinsheimer Co., Chicago. The information on this particular display was not received in time for it to be included with the

captions. The Magill Weinsheimer Co. has produced merchandising material for the Weco Products Co. for many years.

Leaves Kindred-MacLean

Gus Jensen has resigned as western manager of Kindred, MacLean and Co., New York. He will devote all his time in the future to G. H. Jensen Advertising, 720 North Michigan Avenue, Chicago, point-of-sale material.

THE INTERNATIONALLY FAMOUS **MANN** SINGLE AND TWO-COLOR OFFSET PRESSES



Manufactured by **GEORGE MANN & CO., LTD.**, Leeds, England, are now available in the following sizes: 25x36", 30x42", 35x45", 41x54" and 42x59", at reasonable cost and delivery.

OUTSTANDING FEATURES INCLUDE:

- ★ HTB Stream Feeder
- ★ Accurate Register
- ★ Pile Delivery
- ★ Superior Inking Device
- ★ Easy Accessibility To All Working Parts
- ★ More Production From Less Floorspace

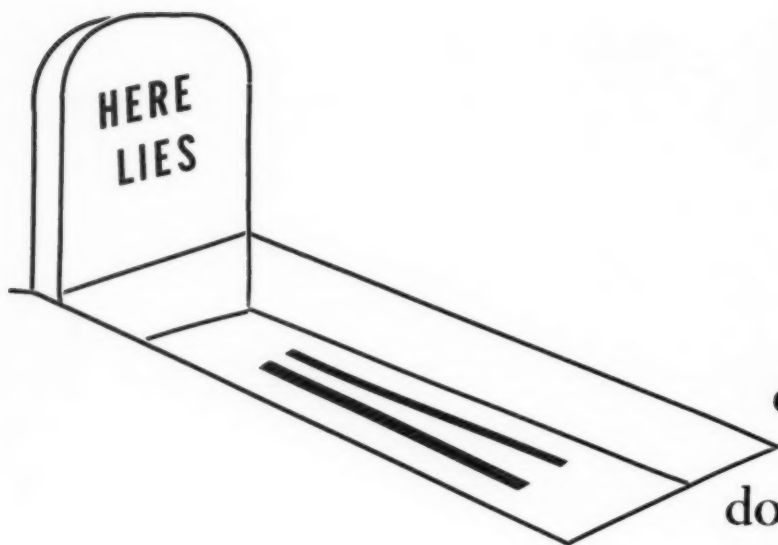
DIRECT INQUIRIES TO:

PLAZA MACHINERY CORPORATION

1819 BROADWAY

NEW YORK 23, N. Y.

Telephone Circle 7-2C48



deadlines?
don't worry.

the high quality
of Johnson quick drying inks
helps you turn out fine work...fast.

NEW YORK

CHICAGO

BOSTON

ST. LOUIS

CLEVELAND

DETROIT

BALTIMORE

KANSAS CITY

PITTSBURGH

ATLANTA

DALLAS

CHARLES F. NEU **Johnson** AND COMPANY

GOOD INKS SINCE 1804



10th and LOMBARD STS., Philadelphia, Pa.

Chicago Club Hears of New Paper, New Plate

AT TENDANCE at the Chicago Litho Club's meeting on April 14, was held down by a heavy April gale but despite this, 79 persons, including a score of out of town guests, had dinner in the Congress Hotel and heard the two guest speakers, drafted from the throngs of lithographers drawn to Chicago for the annual meeting of the Lithographic Technical Foundation.

First on the program was A. P. Reynolds of the S. D. Warren Co., Boston, who told of his company's development of a new type of coated offset paper having a high degree of affinity for ink but, at the same time, a low degree of affinity for water.

Following him, Robert E. Rossell of the Engineer Research and Development Laboratory, Ft. Belvoir, Va., reported on some recent developments in map reproduction, including a new method of making plates which requires just three minutes time from start to finish.

Mr. Reynolds told how the S. D. Warren Co. had been induced to undertake a project designed to improve offset enamel papers. Observing that pressmen disliked to use this type of paper, it was concluded, he said, that there must be some reason for their unfriendly attitude. To discover this reason and make corrections of whatever was found wrong, thus became the objective of the study.

Technical details of what was done to run down the trouble and correct it were outlined. Mr. Reynolds said, "We have produced a double coated enamel paper which has an ink setting time in the 5-second class, and one which will take the physical punishment of the litho process without favoring the paper."

Among samples which he showed was one job with eight colors, plus gold bronzing and embossing, which

required ten or more runs through the press. Using the new paper with its quick drying quality, he said, the entire job was completed within 12 hours, without offset on the backs of the sheets.

The new stock, Mr. Reynolds explained, is an improvement on the Warren Company's offset enamel grade, and he expressed the hope that the industry will find it a far better paper for lithographic production. The fast-setting ink time, he said, should be of help on many jobs which he listed. This paper is now in standard production he added.

Mr. Rossell, in his talk, remarked, "You may find it difficult to believe that the Ft. Belvoir laboratory has developed a method for making plates in three minutes, but that is exactly what we have accomplished."

(See page 70 for a story of this new plate.)

The objective of the Engineer Research and Development Laboratory, Mr. Rossell said, is development of foolproof techniques and equipment suitable for mobile field units, where speed is the watchword. He paid tribute to the cooperation of lithographic manufacturers and suppliers. "We're all working for the same goal," he said, "and this cooperation is going to bring immeasurable benefit all around."

The Chicago Club's meeting was saddened by the sudden death two weeks earlier of Martin Wezeman, who had served as president for two terms from 1945 to 1947.

Ten men were voted into membership and five of these who were present were given the customary installation reception, with Jack Hagen of Midland Paper Co., and chairman of the membership committee, as master of ceremonies. The five were: Fred E. Hagen, production, estimating and

sales dept., Workman Mfg. Co.; Myron F. Lewis, vice president, Graphic Arts Pub. Co.; Clarence A. Vistain, laboratory director, Harold M. Pitman Co.; Hugh R. Adams, president, Roberts & Porter, Inc.; and E. Byron Davis, executive vice president, Ideal Roller & Mfg. Co.

For the Chicago Club's May meeting, it was announced, a panel session is being planned at which problems of lithographic production peculiar to the summer season will be discussed. Members were also reminded of the Club's "Play Day" with golf and a dinner on June 25 at the Woodbridge Golf Club.

Baltimore Sees Kodak Film

The Eastman Kodak movie "Photo-Lithography" was presented to members of the Litho Club of Baltimore, April 18, in their regular meeting at the Park Plaza Hotel. Edwin G. Tibbills of the Eastman Co., introduced the film and answered questions following its showing.

At the club's regular May meeting, all business was to be laid aside in favor of a social evening. An informal evening of cards, motion pictures and other entertainment was planned.

Conn. Meets June 3

The next meeting of the Connecticut Valley Litho Club is planned for Friday evening, June 3, at the City Club, Hartford. No meeting was to be held in May. At the June meeting, A. P. Reynolds returns to the club again as a speaker. Mr. Reynolds is in charge of the printing plant and research work at S. D. Warren Co., Boston.

The club's annual outing is planned for Saturday, August 27 at Turner Park, Longmeadow, Mass.

MacArthur at Boston

Fulton MacArthur, sales manager of the Klingrose Gravure Div., American Type Founders, addressed the Boston Club at its April meeting at Hotel Gardner. His subject was gravure and its place in commercial and specialty printing.

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N. Y. Club Honors Old Timers

"Old Timers," with long records in the industry and in the Litho Club, were honored April 27th by members of the Litho Club of New York at their regular monthly meeting at the Building Trades Club.

As a feature of the meeting two motion pictures were shown: "Wings to Bermuda" and "Wings to Hawaii," both filmed for Pan American Airways System.

The club's annual outing is being planned for Saturday, May 21 at Blasberg's Grove, Hawthorne, N. J., where previous outings have been held. Michael Annick, Rutherford Machinery Div., is chairman of the club's entertainment committee, and is handling reservations for the affair.

No regular meeting is planned for May, as the outing replaces it. No meetings are held in June, July or August.

William Shreve, recently resigned from the club's board of governors, because of the necessity of working a nightshift, and John O. Collison, of Rode & Brand, was elected to his

place on the board. New club members admitted include: Werner H. Moentmann, American Bank Note Co.; Ernest L. Opitz, L. H. Philo Corp.; August Sossi, Bishop Litho Co.; John P. Fazio, Trucraft Offset, Inc.; Silvio J. Basso, Graphic Offset Co.; and Andrew A. Miranda, Joseph Horstein, and Edward Swoboda, all of Osmond Johnson Press, Inc.

The club's annual Ladies Night dinner dance was held April 23 at Hotel Commodore, and was attended by a large representation of the club's membership, the supply trades and the men's wives. A "Broadway" floor show was the highlight of entertainment. Many door prizes were given away, with a television set topping the list.

Out-of-Town Guests at Capital

Many out-of-town Litho Club members were in the crowd at the April 28 meeting of the Washington Litho Club, planned for the eve of the National Assn. of Litho Clubs convention in that city the following days. Representatives of various re-

search departments of government agencies, drawn from among the club's own membership, gave a symposium on new developments in lithography. (One of these was a new presensitized plate, described more fully elsewhere in this issue, by Robert Rossell, chief, Engineer Research & Development Laboratory, Fort Belvoir, Va.)

The meeting was held at Hotel 2400, Washington.

Golfers of the Washington Club were to meet representatives of the Litho Club of Baltimore, on May 3 at the Maryland Country Club, for a match. T. King Smith made the arrangements at the Baltimore club, and Jerry Looney for Washington.

Quiz Program at St. Louis

The St. Louis Litho Club had a Quiz Program at its April 7th meeting. Questions related to ink, paper and rollers. Quiz masters were Messrs. Piel of Kelly Ink Co., Wright of Acme Paper, and Dunn of Bingham Roller. Sixty persons



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attended. The Quiz Program was so successful the club plans to have another at its June meeting. The May 5th meeting was to be for members only. The club plans a boat excursion on June 15th.

Chicago, Milw. Clubs Bowl

A group of 31 members of the Milwaukee Litho Club made the trip to Chicago, March 26th, for the annual inter-club bowling contest. Chicago won the meet and thus gains temporary possession of the trophy. Dinner and entertainment at the Furniture Mart completed the program. Arrangements were in charge of Ben Steib and Howard Buchta.

The April 26th meeting of the Milwaukee Club was to consist of a round table discussion. At the regular March meeting the film, "Photo-Lithography" was shown. Meetings are now held at Miller Inn rather than the Boulevard Cafe.

Talks on Hand Proofing

Members of the Twin City Litho Club heard a talk on "Relationship of Hand Proofing to the Litho Industry" by Al Bemloft of Fuchs & Lang Division, Sun Chemical Corp., at the March meeting of the club held at the Criterion Cafe. Six new members were elected to the club as follows: Earl Jepson, Laurence E. Grunditz, Harold Gruetzman, Ed Bohl, H. E. Rohlf and Jack Seel, all of Brown & Bigelow, St. Paul.

Phila. Plans June Outing

The annual outing of the Litho Club of Philadelphia is to be held Saturday, June 25 at the Langhorne Country Club, Langhorne, Pa., located a few miles northeast of Philadelphia on highway number 1. A day of sports and recreation is planned.

At the club's meeting April 25, FBI Investigator William C. Hinze, Jr., was the speaker, telling of some of the behind-the-scenes events in the Bureau's work. About 80 attended.

Two new members were announced: William Stritzel, The Braceland Co.; and George W. Bucklin, transferring from the Dayton Litho Club.

The Philadelphia club's next meeting was to be Monday May 23 at the Poor Richard Club.

Martin Wezeman Dies

Martin Wezeman, 48, superintendent of Columbian Lithographing Co., Chicago, and a past president of the Chicago Lithographers Club, died in his Oak Park, Ill., home, March 31, following a brief illness attributed to heart trouble.

Mr. Wezeman, had spent most of his lithographic career with Columbi-

an, whose services he entered in 1924. He had for years taken an active part in the Chicago Litho Club's affairs, had served as vice president for several terms and in 1945 was elected president for the first of two terms.

On March 28 Mr. Wezeman's physician ordered him to bed and he passed away three days later. He is survived by his widow. At the funeral services on April 2 officers of the Litho Club served as honorary pallbearers.

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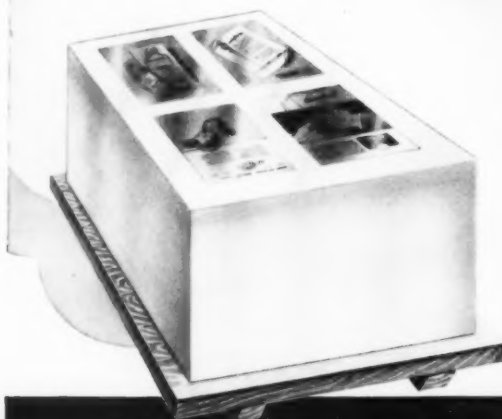
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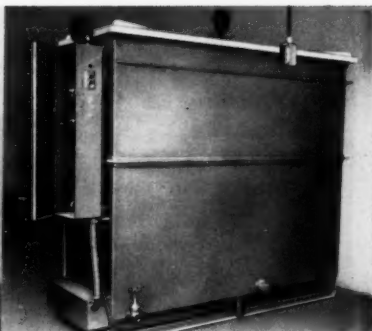
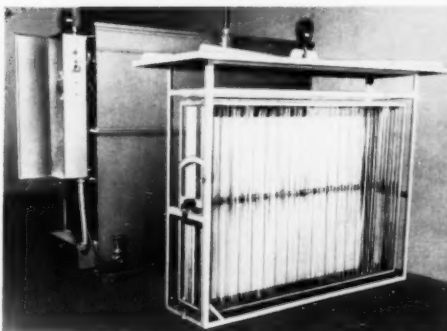
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EQUIPMENT

SUPPLIES, SERVICES, BULLETINS

New Plate Cleaning Process

A new method of chemically cleaning plates before graining was announced during April by the International Banding Machine Co., Grand St. and Morgan Ave., Brooklyn, N. Y. Plates to be cleaned (as many as 20 at one time) are placed in the rack (left) which swings to a horizontal position for loading from a table. The rack is lifted automatically and lowered into the cleaning chamber (right). A solvent in the chamber is heated, and vaporizes, and the vapors dissolve the greasy image, leaving the plate free of grease and ready for graining. The machine has a distilling device and condensing



chamber which reclaim 80 percent of the solvent for reuse. Twenty plates can be cleaned simultaneously in about 30 minutes, it is claimed. The operation is automatic and frees the operator for other duties, during the cleaning operation. The machine is silent, and shuts off and signals automatically when the

plates are clean. The machine is called the International Plate-Cleaner.

Advantages claimed for the method include the elimination of caustics, guesswork, and contamination, longer plate life, and fewer makeovers.

A folder describing the machine is available from the company.

Hydro Corner Cutter

Super Speed Printing Machinery, Inc., Cleveland, has just put on the market the newest edition to the company's line of composing and hydraulic equipment, the "Hydro" Corner Cutter. The Hydro is fully automatic and hydraulically powered. Special features are said to include concealed flood-lighting of the area, and adjusting knobs which make it possible to cut a perfect corner even on stock not squarely trimmed.

may be used successfully over all kinds of inks, wet or dry, that it will level out over any type of finish, and will not wrinkle, go flat, or bleed.

Kodak Binder Available



Eastman Kodak Co. is now supplying a binder for Kodak publications. The binder is 9x12x2 1/2 inches in size and will carry twelve catalogs and booklets. Flexible wires hold the contents in place and allow for ready removal. Cost, \$2.

Flint Ink Color Selector

Howard Flint Ink Co. has just released a new Color Selector to aid the lithographer in choosing litho inks. In looseleaf binding, the Selector shows 44 colors lithographed on both coated and uncoated papers. Offset blacks and process colors are also shown, as are offset gloss inks. The sample sheets are so arranged that all are instantly visible for ready comparison.

LTF Training Bulletin

The Lithographic Technical Foundation has recently reissued as a 12 page bulletin "Training As A Capital Investment" by L. C. Goad of General Motors Corp. Mr. Goad analyses the allocation of training costs and suggests bookkeeping practices which will help in allocating training costs accurately.

I.B.M. Accounting Booklet

International Business Machines Corp., New York, has recently released a 40 page booklet "IBM Accounting" which outlines approved accounting and cost finding practice for firms in the graphic arts industry.

Ideas for Printing

Accurate Steel Rule Die Manufacturers, 22 West 21st Street, New York, are distributing copies of a new booklet, "A Barrel Full of Money Making Ideas for Printers." Copies are available.

New Metal Litho Varnish

A new wet and dry print varnish designed especially for use in metal lithography has been developed by the Watson-Standard Co., Pittsburgh. They advise that the new product

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"Spectra" Measures Color Temperature of Light Sources

A new photo-electric instrument, the "Spectra," has just been developed by Photo Research Corp., Los Angeles, which is said to simplify greatly many color matching problems in the graphic arts field by making it possible to measure readily and quickly the color temperature of varying light sources. The instrument is merely pointed at the light source, a ring adjusted, the trigger pulled, and a needle indicates the color temperature of the light. It is thus possible to integrate the lights in all of the various departments, and all operations and inspections can be made under the same light conditions. The company also manufactures the Norwood exposure meter.

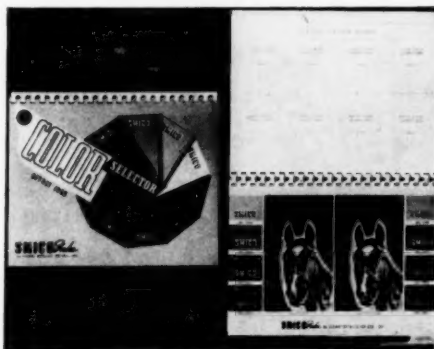
Folder on New Binding Method

A descriptive folder on the Lounsbery method of magazine binding is now available upon request from J. Hayden Twiss, 205 East 42 Street, New York 17, N. Y.

The Lounsbery binding process enables magazines to open flat, with all the advantages of a sewn book, but at the cost of side-wire binding, it is claimed. Each page opens to full gutter width.

SMICO Offset Color Selector

A new practical color selector illustrating 56 standard Smico offset inks as well as a set of process colors has been issued by Sleight Metallic Ink Companies, Inc., Philadelphia. The sample book is spiral-bound with diecut tabs allowing easy comparison of various colors. Each ink is shown on both coated and offset stock. In addition, comparative tints of 25%, 50%, and 75% are shown.



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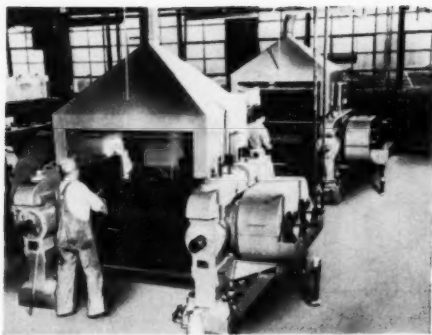
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Scene at New Roller Plant

These milling machines are part of the equipment at the new roller manufacturing plant of The Moreland Corp., Willow Grove, Pa. Executives of several established roller firms head the new company. (Story, April ML page 77)

grates from the printing surface to the material on which it is printed without direct contact of the printing surface and the printed material. Thus high speeds are possible, along with web printing. Because no pressure is applied, no great tensile strength is necessary in the paper, which can thus be reduced in cost. Smoother printing is obtained, it is claimed, and lower priced paper can be used without web breaks.

Hennegan Adds Press

The Hennegan Co., Cincinnati, has recently installed a new Harris press in one of the larger sizes.

Magnet Type Offered

A new method for the convenient production of display lines and headings, called "Magnet Type" has been developed by Lucian Bernhard, well-known type designer, of New York. The kit includes a permanently magnetized board together with a set of original letter styles printed on individual pieces of sheet steel which can be set up on the board and photo-stated or photographed for use. The new method is said to be speedy in operation and economical in use. It allows choice among a wide selection of lettering styles, and gives plenty of latitude to individual initiative in spacing and arrangement of letters.

Huebner Offers New Press

The new Electronographic Press, first of its kind, and a new universal printing system, Onset, designed for application to any existing printing process, were announced last month by Huebner Laboratories, New York. The new press, it is said, will print either one or both sides of a sheet in one to six colors. It employs either plates mounted on preregistered holders or cylindrical tubes which carry the printing forms on their curved surfaces. The Onset printing principle can be applied to any existing printing method, it is stated, and existing equipment can be adapted for use until new presses are needed.

An essential difference between the new process and all past printing methods is that where they all require pressure between the inked forms and the materials printed upon, the new process uses no pressure. In-

stead the action of electric forces releases the inking material which mi-



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Champion Expands in Texas

Plans for the construction of a new plant for the manufacture of fine papers have been announced by the Houston Division of the Champion Paper and Fibre Co. The new multi-million dollar plant is to be constructed in Pasadena, Texas, adjacent to the company's mill which for ten years has manufactured highly bleached white pulp by the sulphate process. Champion also has plants in Hamilton, Ohio, and Canton, N. C.

The plant is understood to be the first in the Southwest for the complete conversion of paper from raw materials into finished stock. Decision to build the new plant in Texas was taken because of the growing demand for paper in the Southwest area.

Hammermill Guild Formed

Hammermill Paper Company, Erie, Pa., has announced the organization of a group to be known as the Hammermill Guild of Printers, the purpose of the organization being to facilitate the location of Hammermill dealers by paper buyers and users. More than 6,000 printers handling Hammermill papers will participate in the plan. Each will be listed with his local Western Union office as a supplier of printing on Hammermill papers. Printers and buyers will be advised in Hammermill advertising to call Western Union and as calls are received by Western Union they will be referred on a rotating basis to the local Hammermill dealers.

Announce Installations

Recent installations of the electron platemaking machine being manufactured by Electron Intaglio Corp., Brooklyn, N. Y., have included Parker Metal Decorating Co., Baltimore; American Can Co., Brooklyn plant, and Young & Selden, Baltimore. Sidney Blau of the Electron company reported.

Show Letterhead Designs

Eastern Corp., Bangor, Me., has just released the first in a series of new mailings planned to show the work of a group of eminent typographers and designers of graphic arts pieces. Number 1 in the series is devoted to a series of fanciful let-

terheads, the work of George F. Trenholm, Boston, who since 1940 has been type designer and consultant to Intertype Corp. Mr. Trenholm's letterheads are printed on Eastern's Atlantic Cover."

Kingan Elected Hoe V. P.

John R. Kingan has been elected vice-president of R. Hoe and Co., New York. Mr. Kingan joined the Hoe Company in 1929 and was named treasurer in 1947. He retains this office.

To Address Clevel. Craftsmen

Two men prominent in Cleveland offset circles are to address fall meetings of the Cleveland Club of Printing House Craftsmen. George Wise, superintendent of Dugan-Millis, is scheduled to talk on the topic "A Letterpress Printer Installs Offset" at the September meeting. Thomas P. Mahoney, manager of American Color Process Co., new offset division of American Greeting Publishers, will address the November meeting on graphic color reproductions.

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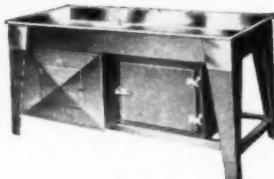


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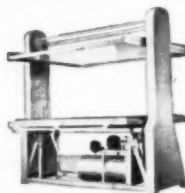


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Radioisotopes In Lithography

Dr. Paul J. Hartsuch, supervisor of Metals and Surface Chemistry Division of the Lithographic Technical Foundation's Research Department, recently visited Oak Ridge, Tennessee, to study the techniques of using radioisotopes in research. He was to study the possibility and practicability of using radioactive tracers to measure some of the reactions that take place in the lithographic process. It is suspected that many of the reactions that take place in lithography produce surfaces on metal plates that are only a few molecules thick. Such films are so thin that it would not be possible to measure or detect them with ordinary chemical methods, but, the use of radioisotopes may provide some of the answers which lithographic researchers have been seeking. This research approach represents another step in the Lithographic Technical Foundation's continuing efforts to improve lithographic techniques and materials.

LTF, TALI, FORUM

(Continued from Page 69)

in Chicago last month followed the standard program of the preceding meetings. Friday's sessions were devoted to demonstrations and open discussion of the methods, techniques and instruments which have been perfected to improve lithographic processes. These cover platemaking, LTF's press testing methods, the handling of paper, use of the paper hygroscope, use and application of densitometers, the LTF sensitivity guide and pH meters, how to prepare chemicals and many other matters.

"Audio-visuals" with slide film-wire recordings showed how to use the Cronak treatment for corrosion control, and how to obtain best desensitization, using cellulose gum or gum arabic. Paper and paper problems also came under discussion.

Foundation lecturers at the various sessions included Michael H. Bruno, research manager, Prof. Robert F. Reed, research consultant, Jack White, business manager, research department, Dr. Paul J. Hartsuch, Ed-

ward J. Martin and George W. Jorgensen, all supervisors, and Joseph J. Jania and G. Ned Martin.

Through the courtesy of American Type Founders, a Webendorfer press was set up in one class room for use in demonstrating press problems, and a full line of other necessary equipment was also available for use at the different sessions.

On the second day the meeting was thrown open for floor discussions and question and answer periods on plate-

making, graining, surface treatments, desensitization, bi-metal plates, inks and ink troubles, and problems of controlling tone reproduction in lithography and how this may be studied in an individual plant.

The Foundation's entire aim in undertaking this forum program, an official statement explained, "is to disseminate authentic, unbiased technical information which has been developed by the Foundation through research and which can be used to

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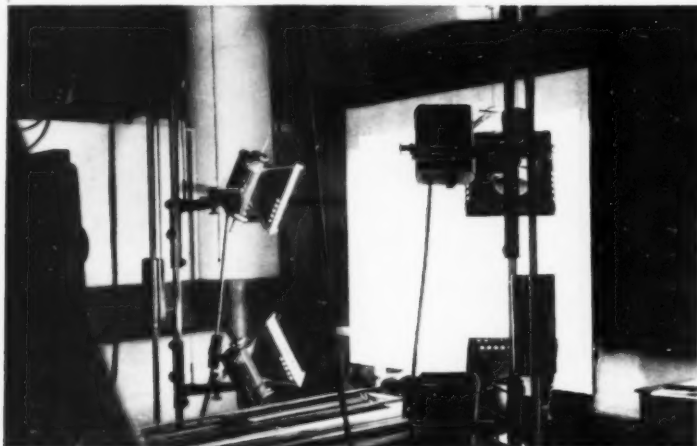
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benefit lithographers." From expressions of appreciation and the reaction of the multitudes who have attended the six forums held to date, the Foundation is confident that its aims are being achieved. Comment was heard also, that these forums should bring to the industry a wider realization of the need for supporting the Foundation financially, a burden which is now being carried by less than 25 percent of the nation's more than 3,000 litho firms.

Social affairs during the week were restricted by the time factor. On Monday evening, April 11, however, Ernest E. Jones, retiring member of the board and last year's chairman of the research committee, tendered a reception to all members of the Glessner House research staff and a limited list of others. Mrs. Jones assisted her husband at the affair in the Lake Shore Athletic Club.

Friday evening's dinner in Illinois Tech's student cafeteria was also marked by a rousing tribute to Prof. Reed, of the Foundation and to R. Verne Mitchell, chairman of the Harris-Seybold Co., both of whom have been intensely active in the Foundation since its beginning a quarter century ago.

Engrossed scrolls were presented to them, that for Prof. Reed paying tribute to him as a first director of research and expressing the gratitude of Foundation members for his untiring labors in their behalf. Mr. Mitchell's scroll recalled how, more than 25 years ago, he had recognized the need for cooperative research and education in the lithographic industry and has been continuously diligent in raising funds for the Foundation's program.

Topping off this occasion, Prof. Reed was also presented with a check for \$2,500, contributed by 90 of his friends for his personal use. Mr. Mitchell then followed with a talk on "The Philosophy of Research," in which he sought to imbue his audience of several hundred lithographers with the crusading spirit that has characterized his devotion to the Foundation during the 25 years of its existence.★★

OPERATION LABEL

(Continued from Page 62)

afford a helper. "Who," he asks, "would do it today?"

"But the business did grow," he continues. "Eventually there were ten presses, a battery of large cylinder printing presses and other necessary equipment for the making of labels. Enough of this business came in to keep at least his specialty house constantly busy.

Mr. Lehmann was one of the first in the West to make a successful transition from printing to lithography. He confesses, "It was not easy." But lithographic production proved a wise turning point and the business grew steadily. Now, the plant contains a formidable array of litho equipment ranging from one color to four color offset presses.

Asked concerning his views on the future of lithography, Mr. Lehmann points to the recent new installations of equipment. "These, together with our enlargement plans for the near future are their own answer" he says. "They prove our faith in our industry and our country's future as well."★★

3 MINUTE PLATE

(Continued from Page 71)

or ten years of scientific investigation will lead.

But this I can predict with certainty: The successful development of this presensitized lithographic plate as a dimensionally-stable item will ultimately provide more maps possessing more detail in less time. These maps will increase the effectiveness of the individual soldier, and they will increase the mobility and effectiveness of the Armed Forces as a whole. For industry, and through industry for the so-called man-in-the-street, this new lithographic plate will provide more and better publication of the printed word to all people.

(Mr. Rossell, in reply to a question, stated that this new plate is not yet available for commercial use, and no information has been released as to when it might be.—Editor.)★★

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Retires From Magill-Weinsheimer

R. B. Nelson, secretary-treasurer of Magill-Weinsheimer Co., Chicago, has retired from the firm, after 30 years of association with it. With his wife, he has gone to California where he will reside after May 1. Succeeding him as secretary-treasurer, the company has announced selection of Perry S. Woodbury, of New York, who has had broad experience in corporation finances, with Vick Chemical Co. and more recently, for two and a half years, with the Equity Corporation.

Adds Offset Press

Springfield Offset & Printing Co., Springfield, Mass., recently installed an ATF Big Chief offset press.

H. S. CROCKER CO.

(Continued from Page 43)

and throb that must have been the pulse of life to old Henry Crocker. What will he make of this quiet, clean, luminous plant, so different from the dark, untidy, smelly print shop of the past, even the most pretentious and modern of which made no pretense of being beautiful? Our attention is drawn to the north wall of the lobby into which are incorporated old lithographer's stones—engravings for Crocker jobs of long ago, a good many of them familiar to the Old Man, for the company turned them out a half a century ago. No wonder it is hard to draw him away and through the ultra-modern executive offices to the cafeteria where all of the plant employees have their daily meals.

From the mezzanine balcony we can survey a good deal of the plant and its streamlined layout. Certainly it is something Henry Crocker could not have dreamed—three and a half acres of integrated printing and lithographing production flowing from raw material through consecutive processes to completed job, all on one level.

To the right near the building's south wall stand the litho presses:

three two-color, one four-color and four single-color. These turn out the millions of labels Crocker prints each month, and the quality advertising pieces and art work for which Crocker-Union has become known. Beyond the offset presses are the two new varnishers and driers, each 120 feet long with 50 feet of drying ovens. The fastest and most modern of their type, they will speed production beyond anything imagined a decade ago.

Along the south wall, with doors opening to the ground level, is the concrete loading platform, 350-feet in length, where trucks back up to load or to discharge shipments directly into the plant. Just outside is a railroad spur track. About three-quarters of a mile away is San Francisco airport.

Looking to the rear of the plant we view the cutting, bindery and assembly departments; the label storage section with 24,000 square feet of floor and shelf space; and in the far corner to northeast, storage for roll stock. Just in front of the latter are the five automatic web presses where labels are turned out "by the mile," Crocker records show. In a single operation they are die cut, perforated or re-wound and printed with four colors on one side, one color on the other. Crocker turns out more of these labels—for canners, food processors and others—than the rest of the Coast printers combined, it is said. They pioneered heat-seal label and bag top production for automatic or hand use—something to impress our ghostly companion.

The equipment of the commercial department extends along the north wall, and from it into the middle floor area. It includes three offset presses, two large two-color cylinder printing presses, a one-color cylinder press, two horizontal presses, four vertical presses, one Heidelberg, a Kluge and two platen presses. Close to the printing department is the composing room. Not far off is the stripping department. Below the mezzanine are the camera rooms, photo composing and platemaking sections.

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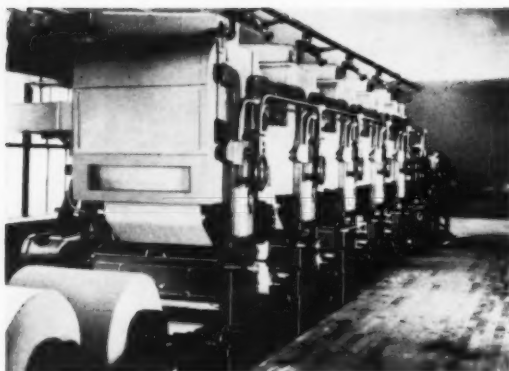
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a huge 40-inch overhead Monotype camera and two 30-inch Directo-plates. Every artist and color corrector has his own studio, each with its driers and sink, and window supplying north light.

Quickly accessible to the etching, photo and plate handling rooms is the film storage section. The photo composing room has humidity and temperature control to a variation of less than two degrees. In this air conditioned room are two photo composing machines controlled from a central vacuum. Vacuum plays a big part in the freshness and efficiency of the plant. Etching sinks have their acid fumes drawn down, under and out by means of vacuum suction. The same principle takes care of waste cuttings from presses. In the web press department, over each of the presses is a 6-inch diameter pipe into which such waste matter is fed and carried outside of the plant for disposal, making for a much tidier department.

Throughout the plant, very little muscular transport is required. Hydraulic hoists are placed at strategic points and most other lifting and hauling is done mechanically with the aid of fork lift trucks. The manner in which the various departments are inter-related does away with waste motion and speeds every operation by giving it a logical flow from commencement to completion of a job. The required materials are

stored handily to each operation.

Two features might equally startle our ghost from lithography's past: the lack of vibration; and the fabulous illumination system. The familiar throb of a building housing presses is obviated by having each of the huge machines mounted individually on its own concrete base and not connected with the floor.

As to lighting, Crocker now claims to have a greater variety of lighting schemes under one roof than any other plant of the kind in the country. The building itself is flooded with bright outdoor sunshine which gives properly modified and conducted daylight where desired. Supplementing it is "light on the job" provided by the correct illumination for each, from fluorescent to mercury vapor lights.

The shifts and change of daylight are less reliable for color work than its unvarying counterpart provided by the Crocker system in this plant. Through a combination of fluorescent and incandescent illumination, a light has been created that is so close to natural that any hour of the day or night colors may be mixed, compared and evaluated in all their delicate gradations through any printing process.

Shadowless light was achieved in the composing room and the label cutting department through a combination of mercury vapor lamps and incandescent bulbs.

Contributing to the marvellously pleasant working conditions are skid-proof rubber mats underfoot, a continuous flow of controlled and filtered air—and hot meals at low cost.

All of this makes for a type of efficiency that will mean a considerable stepping up of production with little or no increase in personnel. Commenting on the man-hour saving techniques and the brilliantly simplified traffic flow, W. E. Steege says that in the light of the H. S. Crocker history, it was logical for its leadership to erect this "most modern and efficient printing production center in the West."

We have no doubt that the somewhat amazed but no doubt very proud ghost of Henry Crocker echoes the sentiment as he counts off on his fingers the Crocker system as it exists today. In addition to the new San Bruno plant is one in Los Angeles, another in Baltimore, built in 1937 and recently enlarged and streamlined; 10 sales offices throughout the country and in Hawaii and retail stores in San Francisco, Fresno and Sacramento.

Serving the San Bruno plant is a sales headquarters in San Francisco. At present carrying on at the old Harrison Street quarters, the Commercial Printing and Label Sales staffs will shortly move into offices at the H. S. Crocker store at 720 Mission Street which is being modernized to receive them.★★

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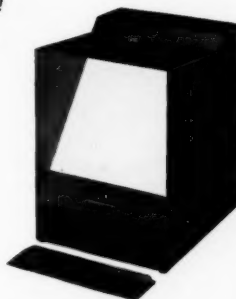
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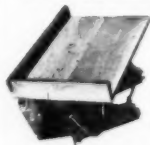
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(Continued from Page 39)

Universal P & L

UNIVERSAL Printing & Lithograph Co., 1117 Santee St., Los Angeles, last month passed its 15th birthday, and is one of the Coast's younger plants. Founded in 1934 by Arthur H. Scheinman and Erwin L. Wertheim, who are still active partners, the firm since that time has taken over Davis & Schwegler, lithographing firm, and the Behrendt Press, a printing firm. S. W. Slosburg is the other partner.

The company today has five offset presses, three 17x22s and two 22x34s. It operates its own camera and platemaking department, as well as a printing department and a complete bindery. Employees number 35.

Universal has specialized in meeting the needs of advertising agencies.

Rossotti Litho

ROSSOTTI Lithographing Co., a recent newcomer to the West, has been operating in the East since 1898, when it was begun in New York by the late Edward F. Rossotti. The firm grew steadily, expanding from one location to another, until a modern plant was erected in 1939 at North Bergen, N. J., where the firm maintains its headquarters.

In 1948 the Rossotti West Coast Lithographing Corp. was formed, and now occupies the building at

5700 Third St., San Francisco. Another affiliate, Rossotti Florida Lithographing Corp., was also opened in 1948. In addition to these production units, sales offices are maintained in Chicago, Philadelphia, Boston, Rochester, Seattle, Los Angeles, New Orleans, and Baltimore.

The firm has been active in the development of food cartons especially in the macaroni, noodle, and dried fruit and vegetable field, and produces labels in large volume. Since the early days of the company, all production of labels and packages has been standardized on four standard process colors.

Two sons of the founder are now the heads of the company: Alfred F. Rossotti, president, has devoted a great deal of his time to engineering and production, and Charles Rossotti is executive vice president and sales manager.

Williams Lithograph Co.

WILLIAMS Lithograph Co., at 414 Brannan St., San Francisco, in its 12 years of existence has grown rapidly to medium size, specializing in advertising reproductions chiefly for advertising agencies. The firm was founded in 1937 by Ad Williams, the present president, and in 1946 the Wilson Bros. Fine Arts Co. was purchased.

Besides Mr. Williams, other officers are Stuart Rogers, vice president; Clyde Carr, secretary; and John Miller, treasurer.

The plant operates camera and platemaking departments, and press equipment includes a 10x14" duplicator besides one 17x22", one 22x34", one 28x42" and one 35x45" offset press. Thirty-five persons are employed in the plant.

Rourke & Sharp Lithographers

ONE of the newest and smallest of the western firms is Rourke & Sharp Lithographers, 2903 Kettner Blvd., San Diego, Calif. The firm was one year old on May 1, 1949. It was founded a year ago by Brandon E. Rourke and William J. Sharp, for the production of color reproductions. Employees now number four persons.


Although operating no camera equipment at this time, the firm has facilities for platemaking, and operates a 17x22" Webendorfer offset press, as well as a small offset duplicator.

Mission Engraving

INTRODUCTION of the deep etch process to the lithographing trade in Los Angeles is said to have been done by Mission Engraving Co., 421 East Sixth St., that city. This process was introduced in 1934, the company says.

The firm, founded in 1927, produces lithographic separations and plates for the trade in the West. Eleven persons are employed.

Officers are Lester Bennett, Arthur Preter and Alex Duncan.★★



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Our Dyrte Clear Press Polished sheet is a perfect base for the lithographic craftsman when stripping positives or negatives for making deep etch or albumen press plates for close register work.

Our Dyrte Clear Matte One Side sheet has an ideal surface for air brush, fine line drawing, original color separations and all phases of drafting work.

Our new plastic sheet comes in a 36 x 48" size, and can be obtained in any thickness from .010" up.

Write or call for your free samples and price list.

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All classified advertisements are charged for at the rate of ten cents per word, \$2.00 minimum, except those of individuals seeking employment, where the rate is five cents per word, \$1.00 minimum. One column ads in a ruled box, \$7.50 per column inch. Address replies to Classified Advertisements with Box Number, care of Modern Lithography, 254 W. 31st St., New York 1. Closing date: 25th of preceding month.

Help Wanted:

POSTER ARTISTS, DOT ETCH artists, steady employment. McCandlish Lithograph Corp., Roberts Ave. & Stokley St., Philadelphia 29, Pa.

AI PRESSMAN: Must be capable handling finest four color process. Permanent job. First class city in southwest. Fine working conditions. Give us complete details of your experience, previous connections, earnings and references. Your reply will be held in strict confidence. Address Box 276 c/o Modern Lithography.

STRIPPER & OPAQUER: Must be thoroughly qualified to work on finest color work. Give us details of your experience, previous connections, earnings and references. Write today—this is excellent opportunity for capable craftsman. Address Box 277 c/o Modern Lithography.

PLANT SUPERINTENDENT — Excellent opportunity for capable, experienced lithographer, must know 4-color reproduction thoroughly and be able to supervise camera, platemaking and proofing. This job offers excellent salary and interesting future to progressive and research minded individual. Address Box 278 c/o Modern Lithography.

PLANT SUPERINTENDENT for combination printing and lithographing plant in large Canadian city. Practical knowledge of all phases of both processes desirable. Address Box 279 c/o Modern Lithography.

AN EXECUTIVE WANTED FOR ART DEPT. in prominent California Label manufacturing company. Must be conversant with all types of art work pertaining to color work in order to supervise all details from time orders are received until press plates are ready. A steady position at fair wages with a growing firm and good future. Address Box 285 c/o Modern Lithography.

Situations Wanted:

OFFSET PRESSMAN: Doing best grade of color work will act as a working foreman, pressman, press-

room foreman. Experienced on small and large presses. Metropolitan area only. Address Box 280 c/o Modern Lithography.

PRODUCTION MANAGER and/or Plant Manager: 25 years lithographic background, diversified experience; latest, bank stationery. Knows layout, estimating, bindery, mounting and finishing. Presently employed. Address Box 281 c/o Modern Lithography.

SUPERINTENDENT: Technical and administrative experience. 21 years of intensive experience in all phases of lithography—38 years of age, married, free to travel anywhere. Ability to handle men and meet customers. Address 282 c/o Modern Lithography.

FOREMAN, CAMERA, STRIPPER: Experienced foreman, capable

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TWO LF HARRIS PRESSES—44x64 with Extension Delivery. Good condition. Priced low.

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40" SEYBOLD—Model 10Z. Modern.
45" SEYBOLD—Dayton Model.

BINDERY

CLEVELAND FOLDER—Model B with Air Wheel Feeder, 25x38.

CHRISTENSEN GANG STITCHER—2 head with 4 stations.

WRIGHT MULTIPLE DRILL—With 5 heads, deep throat and large table.



The M. L. ABRAMS CO.

Printing Machinery

1639 Superior Ave., Cleveland 14, Ohio

cameraman, stripper, platemaker, now employed as working foreman in charge of complete plant for camera to bindery, desires similar or entirely supervisory position. 21 years in trade, 9 years as foreman. Consider any location for good opportunity. Address Box 283 c/o Modern Lithography.

2-COLOR OFFSET PRESSMAN: Young, desires to make change. Fifteen years experience. Address Box 284 c/o Modern Lithography.

Miscellaneous:

EQUIPMENT WANTED: Circular screen—133 line, 36" to 48" diameter. American Color Process Co., 3147 West 33rd St., Cleveland, Ohio.

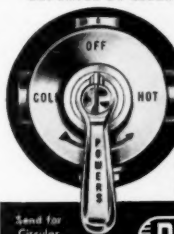


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THE *Luxometer* FOR PRECISION EXPOSURES

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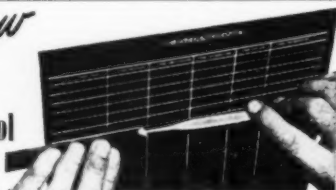
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**A Film
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Litho Ruled Forms - QUICKER - EASIER - BETTER

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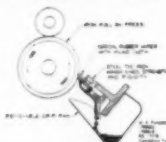
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For Sale:

FOR SALE: Long established New York City lithographic platemaking plant and business for sale due to health. Fully equipped for all types and sizes of work. A going business enjoying National reputation with established accounts and good will. A high income producer year after year

HARRIS 22x34

Model EL Offset Press, Serial No. 150. Complete with electrical equipment for 220 volts, 3 phase, 60 cycles alternating current. Reasonable price for immediate delivery.

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Offset Press, Suction Pile feeder, low chain delivery.

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Single Color Offset Press.

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Two Color Offset Press.

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Continuous 3 Knife Trimmers.

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FOR SALE

Harris 57L offset press, 36x48, suction pile feeder, positive chain delivery.
Two Harris 58L offset presses, 28x42, suction feeder, positive chain delivery
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Model MAC Webendorfer Chief offset press, 17 1/2 x 22 1/2
Model M, 14x20, Webendorfer offset press
Miller Simplex, 20x26, automatic oiling
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offering excellent profit opportunities. Address Box 286, c o Modern Lithography.

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FOR SALE: Process lenses — World's largest selection—All makes coated to increase resolving power—Available on 15 day trial—Satisfac-

tion guaranteed. 9 1/4" F9 Carl Zeiss Apo Tessar, \$199.50; 10 1/4" F9. 5 Goerz Apo Artar, \$179.50; 12" F9 Carl Zeiss Apo Tessar, \$219.50; 18" F9 Carl Zeiss Apo Tessar, \$299.50. These are only samples of our tremendous process lens selection—We have process lenses up to 52" focal length—World's largest stock of lenses—Send this ad for free lens list and catalog. Write M. A. Loners, Burke & James, Inc., 321 So. Wabash Ave., Chicago, Illinois, U.S.A.

FOR SALE: Three new W. A. Brown etching tables \$900. Write Process Color Plate Co., 522 S. Clinton St., Chicago 7, Illinois.

(Please Turn the Page)

FOR SALE

- * 20" Robertson Darkroom Camera, chain controls, glass covered copy holder, screen raising device, stay flat holder, plate rails, 19" New Metro-Scianer Process Lens F.11
- * One 30"x40" Levy Vacuum Frame Motor and Pump, \$100.00 F.O.B. New York City
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FOR VACUUM FRAMES, whirlers, arc lamps, cameras, lenses and stripping tables see Singer Engineering Co., 248 Mulberry St., New York 12, N. Y. Walker 5-7625.

FOR SALE: Two sets of motors and controls for Harris S7L offset presses (or equivalent) 7½ h.p. D. C., good working condition. \$350 the lot, f.o.b. Detroit. York Lithograph Company, 3114 Grand River Ave., Detroit 8, Michigan.

FOR SALE: Well-built BESCO vacuum printing frames for plates or positives up to and including 17½ x 22½ complete with Gast motors 110 V.A.C. and pumps \$175.00 F.O.B. New York City. (For out of town shipment — crating extra). Write Bridgeport Engravers Supply Co., 601 West 26th St., New York 1, N. Y. Telephone—WA 4-3590.

Form Graphic Research, Inc.

The formation of a new research group, Graphic Research, Inc., has just been announced. The new organization, sponsored by Vandercook & Sons, Inc., will have its headquarters at 900 N. Kilpatrick Avenue, Chicago. It will devote its efforts to the problem of helping printers reduce the cost of printing by obtaining greater volume from their production presses and cutting down the millions of dollars spent annually on makeready.

Graphic Research, Inc. will be headed by O. F. Duensing, who has had 30 years experience as an executive directing the production of fine printing. Mr. Duensing will be assisted by a staff of technicians supervised by Robert T. Rice. Mr. Rice has been associated with the printing industry as a composing room superintendent and consulting engineer for 24 years.

Eastern Seaboard Conference

The Eastern Seaboard Conference of the Graphic Arts Industries was held at the Chamberlin Hotel, Old Point Comfort, Virginia, May 5 to 7. Frank F. Pfeiffer of Reynolds and Reynolds Co., Dayton, was chairman of one of the meeting sessions, while John S. Williams of Williams and Marcus Co., Philadelphia, presided at the dinner. Program topics included the following: "What's Ahead for Business Management" by Ed-

win B. George, economist, of Dun and Bradstreet, Inc., New York; "Latest Developments in the Labor Field" by Rufus G. Poole, attorney, of Fahey, Danaher and Poole, Washington, D. C.; and "Latest Developments in Bargaining, Wages and Fringes" by Oscar A. Whitehouse, secretary, Union Employers Section, Printing Industry of America, Inc.

Issue LTF Financial Statement

The Lithographic Technical Foundation has just released a financial statement giving details of income and expense for the year 1948. Total income was \$136,000 and expenses were \$141,936, resulting in a deficit of \$6,066 for 1948 operations. The principal reason for the deficit, the statement indicates, is because only \$87,000 was received in annual membership dues income, as against the \$100,000 anticipated from this source in the budget. Renewals of memberships have come in at a high level—over 90%—but new memberships have not been obtained in as great a number as hoped for. The Finance Committee, under the chairmanship of Charles W. Frazier, who has since had to resign this post because of ill health, reports a return on the Foundation's invested funds in 1948 of \$38,986 or 4.27% of the book value of the securities held.

Auer Aids New York Fund Drive

J. L. Auer, president of R. Hoe and Co., New York, has been appointed chairman for the 1949 campaign of the Greater New York Fund. Prominent in both business and civic affairs in New York City, Mr. Auer is a director of both the Bronx Board of Trade and the Bronx County Trust Company besides serving as president of R. Hoe and Co.

Carton Label Installs Miehle

Carton Label Co., San Francisco, recently installed a No. 61 2-color Miehle offset press. H. Iversen, San Francisco branch manager for Miehle, reports that this is the 150th Miehle press installed in San Francisco since V-J Day.

Graphic Arts Corp. 25 Yrs. Old

Graphic Arts Corp. of Ohio, Toledo, celebrates its twenty-fifth anniversary this year. It was in 1924 that the concern was first started, and two years later Ernest E. Jones acquired the business. In 1934 production of negatives, positives and press plates for offset lithographers began, and a new department was set up to handle this work. This department has grown tremendously and has contributed largely to the growth of Graphic Arts Corp. to its present position as the largest, most completely equipped plate making plant in the country.

Branch offices and plants are now maintained in Chicago, New York and Detroit. Late in 1947 a new department to serve rotogravure printers was established.

P. & L. Equipment Co. Moves

Printing and Litho Equipment Company has recently moved to new quarters at 150 Nassau Street, New York. The company was formerly located on Barrow Street. Nate Weinstein is proprietor of the firm which deals in used machinery for both offset and letterpress.

**BETTER
FASTER
MORE PROFITABLE
PRINTING**

**18,000
MULTICOLOR
SHEETS
PER HOUR!**

Send your production samples, let Champlain show you how to do the job — better, faster, more profitably.

**5 COLORS
PRINTED DRY
5 SECONDS**

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Write today
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★ Craftint Doubletone drawing paper, the magic-like paper with the processed-in screen patterns which permits the artist to do mechanical shading on the art itself... Here is a definite time and money saver.

★ Craftint Top-Sheet a transparent film on which is printed opaque shading tones. Top-Sheet can be used over the art for shading, or with a negative for direct "burn-ins".

★ Craftint Multicolor Drawing Board and Film processed with properly angled screen patterns is adaptable to both albumen and deep-etch plates. This is a genuine "corner cutter" in four color work.

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Save Paper and Eliminate Guess Work USE THE NEW AND IMPROVED PAPER HYGROSCOPE

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Trade Events

Natl. Packaging Exposition, Municipal Auditorium, Atlantic City, N. J., May 10-13.

Lithographers Natl. Assn., Annual Convention, Mission Inn, Riverside, Calif., May 10-13, 1949.

Western Packaging Exposition, Civic Auditorium, San Francisco, August 9-12.

International Assn. of Printing House Craftsmen, 30th annual convention, Palace Hotel, San Francisco, Sept. 4-7, 1949.

American Photoengravers Assn., annual convention, San Francisco, Sept. 12-14, 1949.

Graphic Arts Exposition, Chicago Int'l. Amphitheatre, Sept. 24-Oct. 7, 1950.

Natl. Assn. of Photo-Lithographers, annual convention and exhibits, Hotel Statler, New York, October 18-22, 1949.

Printing Industry of America, annual convention, Los Angeles, Nov. 14-17.

Litho Schools

CHICAGO—Chicago Lithographic Institute, Glessner House, 1800 S. Prairie Ave., Chicago 16, Ill.

NEW YORK—New York Trade School, Lithographic Department, 312 East 67 St., New York, N. Y.

ST. LOUIS—David Ranken Jr. School of Mechanical Trades, 4431 Finney St., St. Louis 8, Mo.

MINNEAPOLIS—Dunwoody Industrial Institute, 818 Wayzata Blvd., Minneapolis 3, Minn.

ROCHESTER—Rochester Institute of Technology, Dept. of Publishing & Printing, 65 Plymouth Ave., South, Rochester 5, N. Y.

PITTSBURGH—Carnegie Institute of Technology, Dept. of Printing Administration, Pittsburgh.

Trade Directory

Lithographic Tech. Foundation
Wade E. Griswold, Exec. Dir.

131 East 39 St.
New York 16, N. Y.

National Association of Photo-Lithographers
Walter E. Soderstrom, Exec. Sec'y.

317 West 45 St.
New York 19, N. Y.

Lithographers National Association
W. Floyd Maxwell, Exec. Dir.

420 Lexington Ave.
New York 17, N. Y.

National Association of Litho Clubs
Wm. J. Stevens, Exec. Sec'y.

317 West 45 St.
New York 19, N. Y.

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(The Advertisers' Index has been carefully checked but no responsibility can be assumed for errors or omissions.)



"Go ahead, Cutbert, he can't hurt us!"

Backed Up!

ADVERTISING can do more than arouse interest in your products **before** the salesman gets there. It can follow-up and back-up your sales efforts **after** your salesman has made his call. The old "one-two" punch! Well-placed advertising is the best support which any firm can give its sales department,—the best "backer-upper" in the modern science of selling.

In the sale of products to industry, industrial publications are the logical choice to back-up the efforts of any sales department. For example, in selling the field of lithography, you can put over the old "one-two" advertising sales punch direct and at minimum cost through the pages of

MODERN LITHOGRAPHY

254 WEST 31st STREET

NEW YORK 1

Member, Audit Bureau of Circulations

Tale Ends

POLICE in Washington, D. C. during April were looking all over for hefty thieves who filched 10 tons of offset paper (valued at \$2,600) from Federal Lithograph Co. Charles T. Williams, president of the firm, said the paper was taken from a warehouse sometime between March 1 and the middle of April, when it was first missed.

★

Fred French, Lanston Monotype Machine Co., Philadelphia, had put off flying for years, but during April, took his first airplane ride. The occasion was a full week's speaking tour through western Canada and Minnesota, during which he addressed several Craftsmen's Clubs and the Twin City Litho Club.

★

Got worries? By joining the Baldwin Paper Co's Wednesday Worry Club, you can forget them. The Co. furnishes a packet of worry slips, one for each day of the week. You make a note of your current worry and put it in an envelope, which isn't opened for a week. By then the worry usually has gone. If not, date it ahead another week. See Frank Smith for details.

★

They tried hard to give away a television set at the Point of Purchase Advertising symposium in New York, April 12. Walter Ash, Consolidated Lithographing Corp., Brooklyn, chairman of the symposium's executive committee, had to read eight names before a winner appeared to claim the prize.

★

A fellow got mad at us the other day, and we loved it. He complained because his subscription expired and he missed a few issues. We are sorry he mislaid the notices of expiration, but appreciate his anger. He has renewed now, we were able to supply him with all but one of the missing copies, and we're all happy again. You can avoid all this by renewing your subscription at the first drop of a notice.★★



PLAN FOR QUALITY

SIGNIFICANT books and pamphlets—far from being produced at rare intervals as in the past—are being published today at a pace that overwhelms the reader who tries to keep well informed. To compete for attention and favorable interest, producers of printing must plan for outstanding quality in every detail, beginning with the paper. Papers coated by the modern Cantine method for superb reproduction of fine-screen halftones and color work, by letterpress or offset—are now available from stock at leading paper merchants throughout the country. The Martin Cantine Company, Saugerties, N. Y., New York, Chicago. Specialists in Coated Papers since 1888.



Hi-Arts
Ashokan
Canfold
Canfold Cover
Catskill Litho C1S
Lithogloss C1S
Zenagloss C2S
Catskill C2S
Esopus Tints
M-C Folding
M-C Cover
Velvetone
Postcard
Softone
Zena

Cantine's COATED PAPERS
FOR HIGHEST QUALITY IN PRINTING

ONE for the money...THREE getting ready

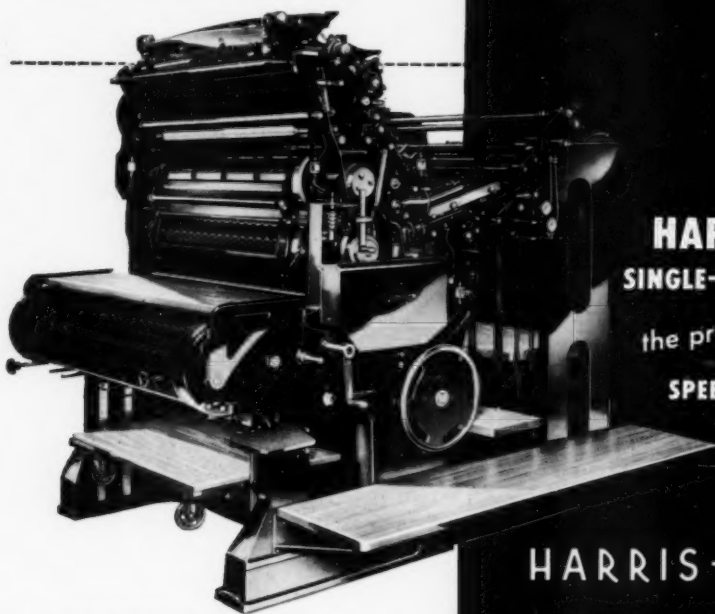
Every sheet gets special attention when Harris Stream Feed is on the job.

While the first sheet is being taken by the grippers, three more sheets are gliding easily toward the front stops, each taking its time to get register right.

That's why there's no bounce, no dented edges, no troublesome slowdown gadgets needed with Harris Stream Feed. Stream Feed gets rolling sooner... keeps rolling with fewer interruptions... helps put more profitable piles in the delivery.

★ ★ ★

The Harris Model 134 is the only 22 x 34" offset press with this profit protection. Send for a new color folder that explains the many other features on this press that help to deliver more salable sheets per day. Address the Advertising Department, Harris-Seybold, Cleveland 5, Ohio.



Harris-Seybold equipment is protected by a nationwide service and installation organization with a 40-year background of offset press experience.



HARRIS 22" x 34" **SINGLE-COLOR OFFSET PRESS**

*the press with the
well-fed look*

SPEEDS UP TO 6,000

HARRIS-SEYBOLD